

PALMISTRY

◀MACGREGOR▶

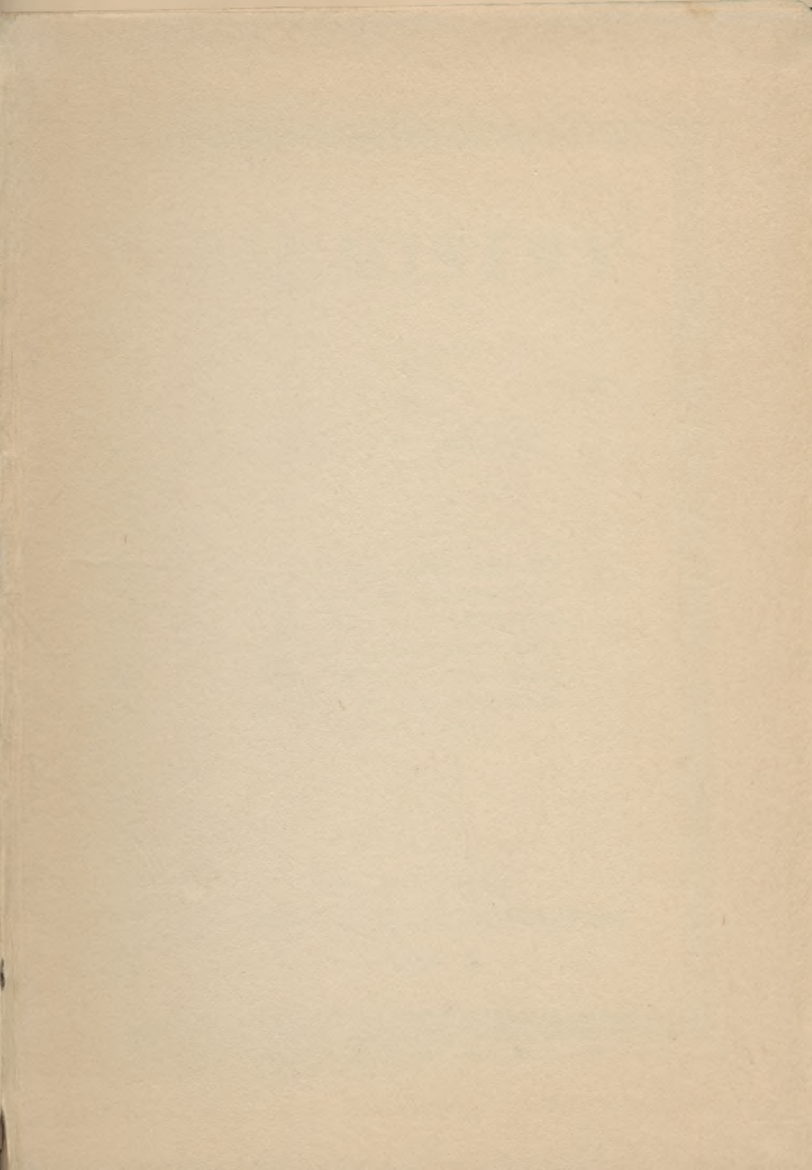
Norwich University Library
Northfield, Vermont

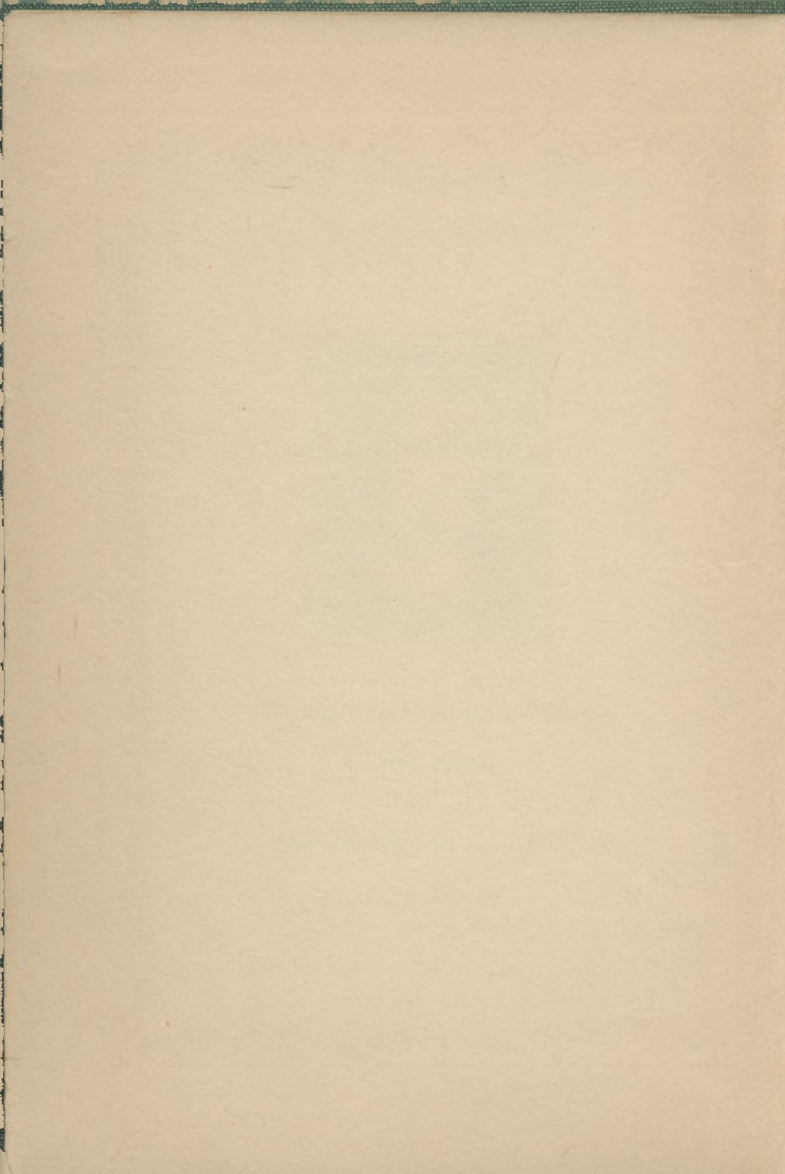


**The Maria Crispin Gauss
Collection
of
Books in the Humanities
1991**

*"And this bequest of wings
Was but a book. What liberty
A loosened spirit brings!"*

—Emily Dickinson





PALMISTRY

By

M. M. MacGREGOR

A RELIABLE TREATISE ON
THE ART OF CHARACTER
READING, AND METHODS
OF RECALLING PAST AND
FORETELLING FUTURE
EVENTS BY EXAMINATION
OF THE HAND

PHILADELPHIA
THE PENN PUBLISHING COMPANY

1930

COPYRIGHT
1930 BY
THE PENN
PUBLISHING
COMPANY



Palmistry

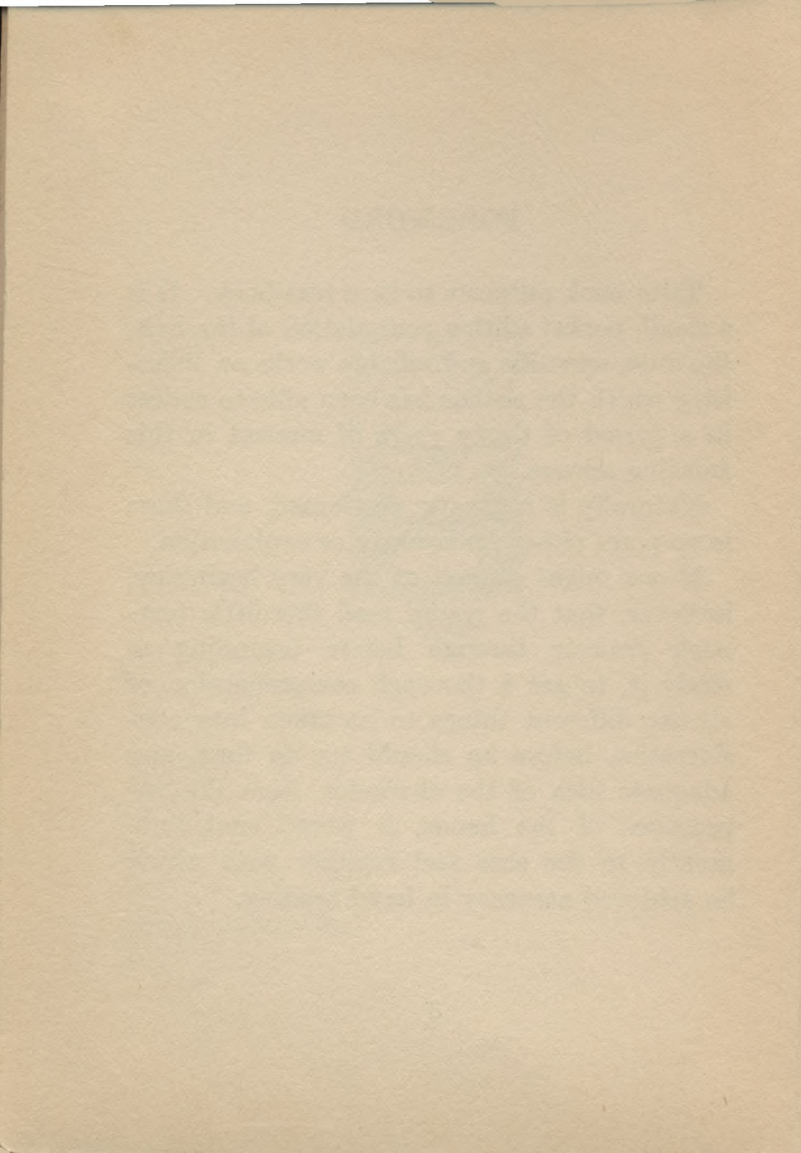
Printed in the U. S. A.

FOREWORD

THIS book purports to be a text-book. It is a small, pocket edition compilation of the best, the most scientific and reliable works on Palmistry which the author has been able to collect in a period of thirty years of interest in this amazing science.

Naturally it is greatly condensed, and there is no place either for apology or explanation.

If one might suggest at the very beginning, however, that the reader read this little text-book entirely through before beginning to study it, to get a thorough comprehension of all the different things to be taken into consideration before he should try to form any adequate idea of the character, from the appearance of the hands, it would contribute greatly to the ease and rapidity with which he achieved accuracy in hand reading.



CONTENTS

PART I

CHIROGNOMY—SHAPE OF THE HANDS

I.	TYPES OF HANDS	9
II.	TERMINOLOGY OF PALMISTRY	24
III.	GENERAL APPEARANCE OF THE HANDS	30
	Color	30
	Texture	32
	Carriage	35
	Hard Hands	38
	Soft Hands	39
	Stiff Hands	40
	Pliable Hands	42
	Balance of the Hands	43
IV.	THE FINGERS	48
	Long Fingers	49
	Short Fingers	52
	Smooth Fingers	53
	Knotty Fingers	54
	Set of the Fingers	56
	Leaning Fingers	58
	Finger Tips	60
	Nails	63
V.	THE THUMB	77
	Long Thumb	80
	Short Thumb	82
	Flexible Thumb	84
	Stiff Thumb	86
	Setting of the Thumb	88

VI. THE MOUNTS	91
Jupiter	92
Saturn	95
Apollo	96
Mercury	98
Luna	100
Venus	102
Mars	103

PART II

CHIROMANCY—THE LINES OF THE HAND

I. THE HEART LINE	109
II. THE HEAD LINE	126
III. THE LIFE LINE	132
IV. LINE OF SATURN	151
V. LINE OF APOLLO	165
VI. THE HEALTH LINE	172
VII. SMALLER AND LESS IMPORTANT LINES .	178
The Rascettes	180
The Line of Mars	182
The Girdle of Venus	185
The Line of Intuition	191
The Ring of Saturn	195
The Ring of Solomon	199
The Via Lascivia	201
Travel Lines	203
Marriage Lines	205
VIII. AGE TOLD BY LINES	213
IX. SIGNS IN THE PALMS	221

PART I

CHIROGNOMY—SHAPE OF THE HANDS

CHAPTER I

TYPES OF HANDS

To begin a palm reading properly and scientifically, at the first sight of the subject who has come to have his palm read, rapidly register the outstanding characteristics of his hands, such as their shape, size, thinness, color, texture and the way they are carried.

Since time immemorial, the shapes of the hands have been divided into seven types.

The Elementary—Primitive—or Animal Type.

The Square—Law abiding—or Useful Type.

The Spatulate—Dynamic—or Nervous-active Type.

The Philosophic — Knotted — or Large-Jointed Type.

The Artistic—Conic—or Tapering Type.

The Psychic—Idealistic—or Pointed Type.

The Mixed Hand.

The Elementary Hand

The elementary, or primitive type will have no lines to speak of in his hands at all.

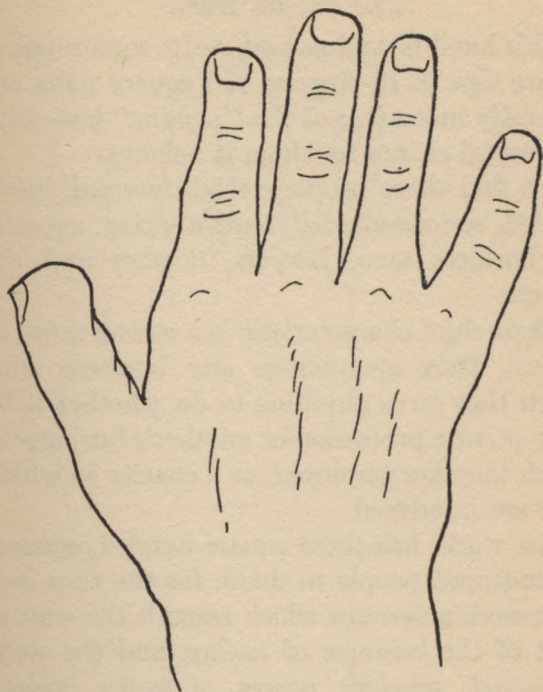
There will probably be a short indication of a Life line half circling the thumb, a Heart line not half-way across the palm, and generally only the indication of a Head line under it.

The hand itself is short and thick, with stubby, blunt-ended, short, thick fingers, thick, beefy palm, heavier towards the wrist, a thick, short, shapeless thumb, the whole covered with coarse, generally hairy skin.

The most pronounced of this type will be found to be the hands of idiots, where the shapeless, rudimentary fingers and thumbs proclaim to the least observant the absence of any sustained thought.

This primitive hand indicates the peasant type laborer, the coarse-grained, coarse-mannered, coarse-tongued plodder, who allows others to do his thinking for him until his passions are aroused when he, unthinkingly, acts blindly, as passion prompts.

This peasant type is disappearing, especially in America. (See Plate I.)



Elementary

PLATE I

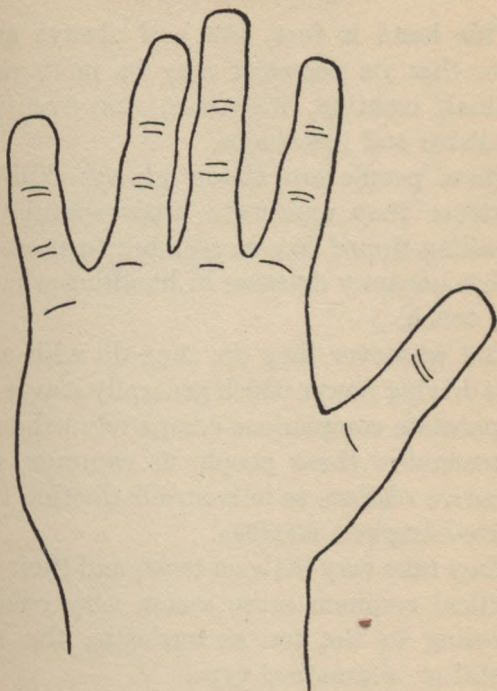
The Square Hand

This hand is well named, as its square palm, square tips to its fingers, and square nails are generally indicative of the "square," law-abiding, useful citizen to whom it belongs.

We find these people straightforward, hard-headed, serious-minded, hard-working, successful business men, lawyers, doctors and engineers.

Their chief characteristic is a strong sense of order. They systematize any business with which they have anything to do, whether it be their private profession or another's business in which they are employed, or a charity in which they are interested.

The world has these square-handed, square-finger-tipped people to thank for the time and labor-saving systems which smooth the way of most of the business of to-day, and the well-mannered, gracious usages of polite society which these orderly-minded, conventional people maintain. (See Plate II.)



Square

PLATE II

The Spatulate Hand

This hand is first, last and always active. After that its possessor may be more or less original, creative, inventive, unconventional, impulsive and impetuous.

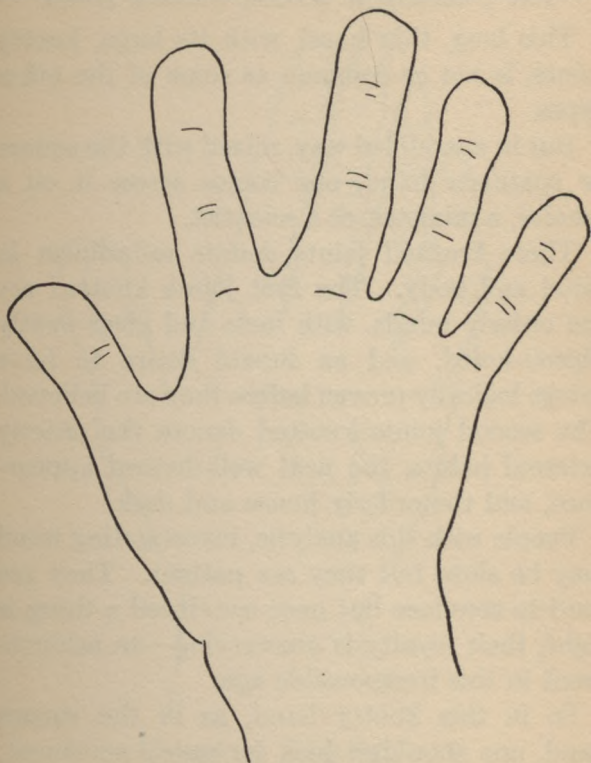
These people are almost always skillful in whatever they undertake, their spatulate, or spreading-tipped fingers seeming to possess an almost uncanny deftness in handling whatever they touch.

And whatever they do, they do with a nervous driving power which generally leaves their unspatulate companions completely exhausted.

Remember these people as common sense, executive realists, as in contradistinction to the pointed-fingered idealists.

They take very little on trust, and their hard, practical common sense seems very cold and unfeeling to the too enthusiastic, the sentimental or impractical type.

They seem never to want, or to need rest, and their peculiar driving power makes them the despair and envy of their friends and associates, and the admiration of their employers. (See Plate III.)



Spatulate

The Philosophic Knotty-Jointed Hand

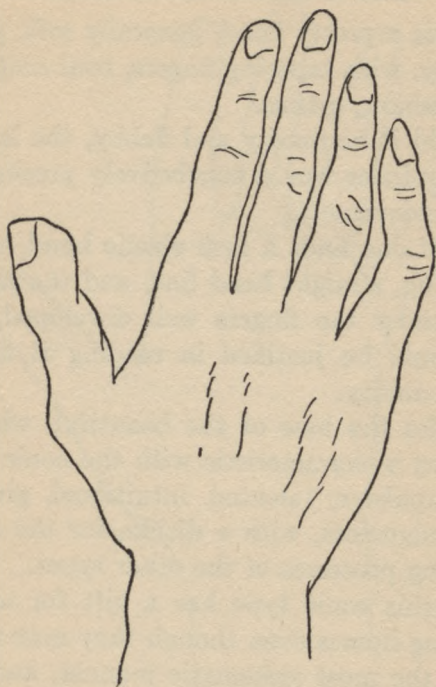
This long, thin hand, with its large, knotty joints, is not so common as some of the other types.

But in a modified way, mixed with the square or spatulate hand, one comes across it on a scholar, a minister, or a scientist.

These knotted joints denote orderliness in mind and body. The first joints knotted are the orderly minds, with facts and ideas neatly pigeon-holed, and an innate desire to have things logically proven before they are believed. The second joints knotted denote the orderly external habits, the neat well-dressed appearance, and the orderly house and desk.

People with this analytic, investigating mind may be slow, but they are patient. They are hard to convince but once convinced a thing is right, their loyalty is unswerving—an achievement in this irresponsible age.

So in this knotty hand, as in the square hand, one shouldn't look for much sentiment, any flattery, or even a great deal of sympathy, but rather expect truth-seeking logic, and helpful common sense. (See Plate IV.)



Knotty Hand

PLATE IV

The Artistic or Conic Hand

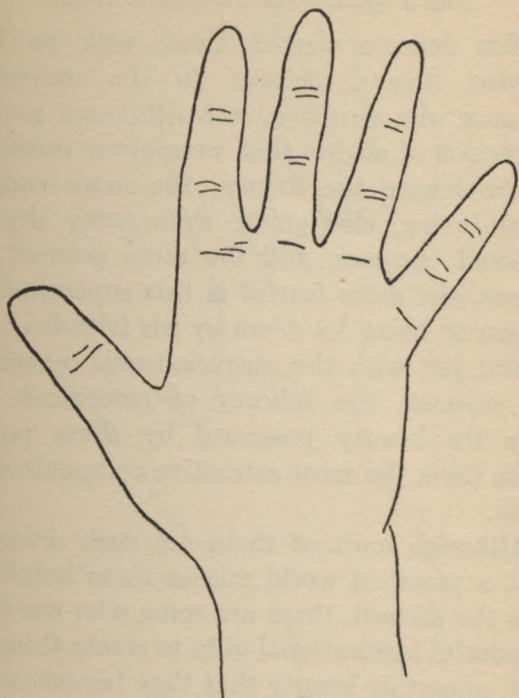
This is a pretty hand, generally soft, plump and rosy, with tapering fingers, oval nails, and pink cushiony palms.

Should it be mushy and flabby, the laziness of the subject would conclusively preclude all great achievement.

But if one finds a firm elastic hand, with a good long, straight head line, and the mounts lying under the fingers well developed, then one would be justified in reading it as real artistic ability.

Besides the love of the beautiful, which is so strong a characteristic with the conic hand, it is impulsive, talented, intuitionial, given to snap judgments, with a dislike for the slower reasoning processes of the other types.

But this conic type has a gift for making charming homes even though they may not be run in the most systematic manner, and they are the best company in the world, even though they are not given to heavy reasoning and deep thinking. (See Plate V.)



Conic Hand

PLATE V

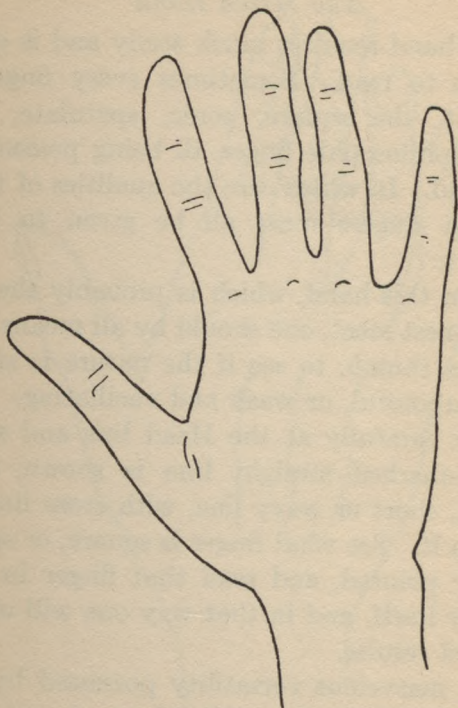
The Psychic—or Idealistic Hand

This delicate slender hand, with its long pointed fingers, belongs to the unworldly dreamer, the sensitive, self-withdrawn person, suspicious of slights that were never intended.

The longer the fingers, the more careful, detail-loving, slow-going, even prosy the individual becomes, and the more pointed the fingers, the more fearful is this supersensitive person of being let down by his friends.

And yet, with this suspiciousness overcome, the fineness, the delicacy of perception, the flare for beauty possessed by these people make them the most attractive companions on earth.

Although most of them are such dreamers that a practical world pushes them helplessly into the discard, there are some who use their wonderful inspirational gifts to create things of such unearthly beauty that they become world famous. (See Plate VI.)



Pointed

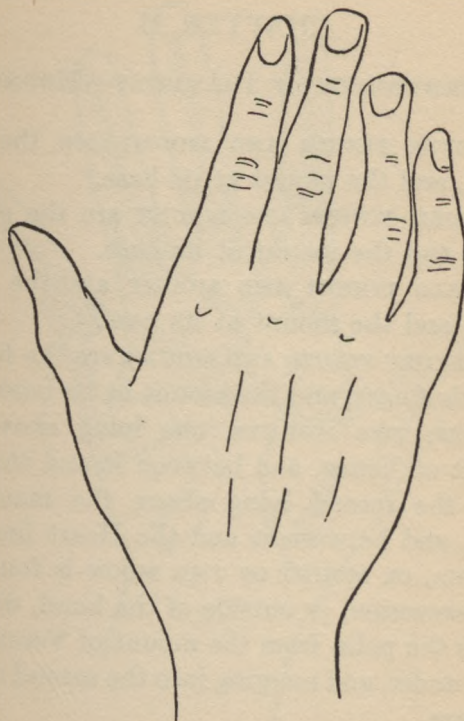
The Mixed Hand

This hand requires much study and is quite difficult to read. Sometimes every finger is different, the square, conic, spatulate, and knotty philosophic finger all being present on one hand. In which case the qualities of these different fingers must all be given to their owner.

So, in this hand, which is probably the one we oftenest meet, one should by all means consult the thumb, to see if the nature is strong and purposeful, or weak and vacillating.

Look carefully at the Head line and see if a well-marked straight line is shown, or a broken, short or wavy line, with cross lines or dots on it. See what finger is square, or spatulate or pointed, and read that finger in that way by itself, and in that way one will obtain the best results.

The marvelous versatility possessed by this mixed hand, if the head line is good, and there is a strong thumb present, will bring them success no matter in what country, foreign or otherwise, they find themselves, or in what position. (See Plate VII.)



Mixed Hand

CHAPTER II

TERMINOLOGY OF PALMISTRY—MOUNTS

JUPITER FINGER AND MOUNT are the first finger, and the mount at its base.

SATURN FINGER AND MOUNT are the second finger and the mount at its base.

APOLLO FINGER AND MOUNT are the third finger and the mount at its base.

MERCURY FINGER AND MOUNT are the fourth, or little finger, and the mount at its base.

MARS, TWO MOUNTS, one lying above the mount of Venus, and between it and the Life line; the second lying above the mount of Luna, and between it and the Heart line.

LUNA, OR MOUNT OF THE MOON is found on the percussion, or outside of the hand, directly across the palm from the mount of Venus, and lying under, and merging into the second mount of Mars.

VENUS, OR MOUNT OF AFFECTION is the third phalange, or base of the thumb. (See Plate VIII.)

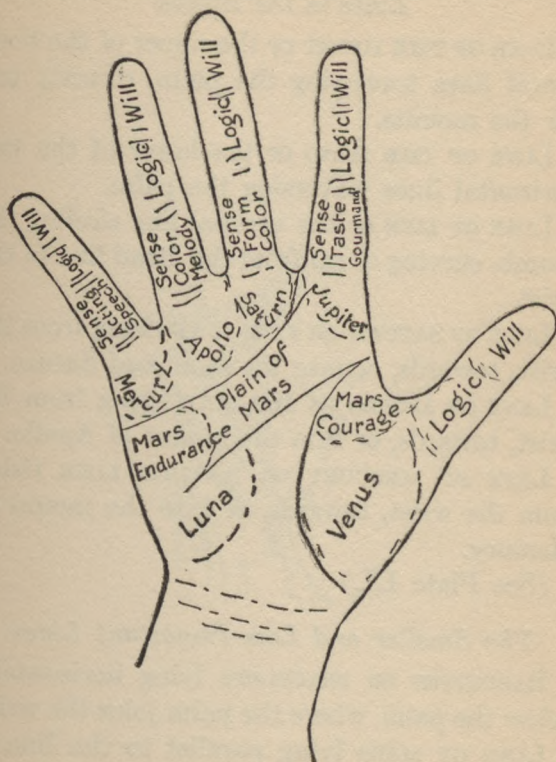


PLATE VIII

Lines in the Hands

LINE OF THE HEART or the upper of the horizontal lines traversing the palm, directly under the mounts.

LINE OF THE HEAD or the lower of the two horizontal lines traversing the palm.

LINE OF LIFE or the vertical line circling the thumb, curving down from the Head line to the wrist.

LINE OF SATURN OR FATE LINE rising from the wrist, towards, or into the mount of Saturn.

LINE OF APOLLO OR ART LINE rising from the wrist, towards, or into the mount of Apollo.

LINE OF MERCURY OR HEALTH LINE rising from the wrist, towards, or into the mount of Mercury.

(See Plate IX.)

The Smaller and Less Important Lines

RASCETTES OR BRACELETS lying horizontally below the palm, where the palm joins the wrist.

LINE OF MARS lying parallel to the line of Life, and very close to it, inside, towards the thumb.

GIRDLE OF VENUS rising between the first and second fingers, crossing the mounts of Saturn

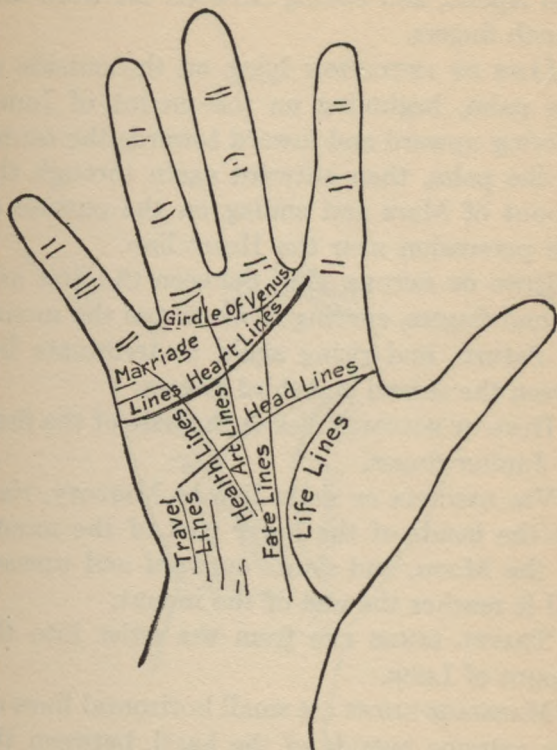


PLATE IX

and Apollo, and ending between the third and fourth fingers.

LINE OF INTUITION lying on the outside of the palm, beginning on the mount of Luna, curving upward and inward towards the center of the palm, then outward again through the mount of Mars and ending on the outside of the percussion near the Heart line.

RING OF SATURN rises between the first and second fingers, curving down across the mount of Saturn, and rising again to terminate between the second and third fingers.

RING OF SOLOMON lies at the base of the first, or Jupiter finger.

VIA LASCIVIA or sister line to Mercury, rises on the inside of the lower part of the mount of the Moon, and slants outward and upward till it reaches the end of the mount.

TRAVEL LINES rise from the wrist into the mount of Luna.

MARRIAGE LINES are small horizontal lines on the extreme outside of the hand, between the base of the little finger and the beginning of the Heart line, which run on and across the mount of Mercury.

(See Plate X.)

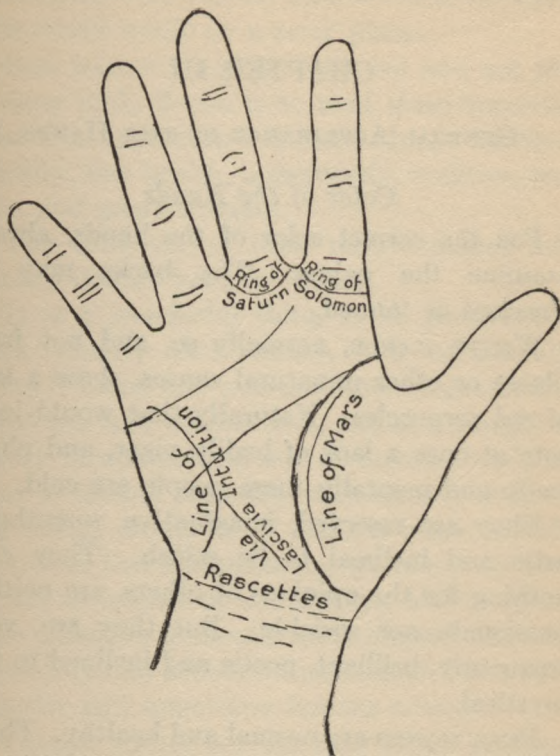


PLATE X

CHAPTER III

GENERAL APPEARANCE OF THE HANDS

Color of the Hands

FOR the correct color of the hands, always examine the palms. The backs may be bleached or tanned.

WHITE HANDS, normally so, and not from illness or other unnatural causes, show a lack of red corpuscles. Naturally that would indicate at once a lack of bodily vigor, and physically and mentally these people are cold.

They are reserved, imaginative, unenthusiastic and inclined to be selfish. They care nothing for the opinions of others, are neither passionate nor sociable. But they are, very frequently, brilliant, poetic and inclined to the mystical.

PINK HANDS are normal and healthy. These hands belong to the attractive, cheerful, affectionate, sympathetic, sociable folk, the ener-

GENERAL APPEARANCE OF HANDS 31

getic, generous, friendly optimist without whom this world would be a sorry place.

RED HANDS must be really red and not just a deep pink, if one is to read them correctly. The true type deep red hand always betokens vitality, fine health, impetuosity, violence, passion and great strength.

The intensity of their nature makes self-control doubly hard for them.

It is a wonderful thing to be possessed of such vitality and energy, and occasionally there is found one wise one who recognizes this great gift and conserves it, eating sparingly of heavy meats, cutting out stimulants, realizing that to further stimulate such already abounding energy would be to make it ungovernable.

And so this boundless energy is put to work in any of a score of useful ways, and its fortunate possessor generally finds himself not only a wealthy and successful individual, but a very popular and sometimes famous citizen.

YELLOW HANDS betoken their owner's serious, even melancholy outlook on life.

This type is apt to be silent, apprehensive, unsociable and even superstitious. They are

more to be pitied than blamed, for their irritability is caused by the over secretion of the bile, which makes their skin yellow and their outlook blue. This is a physical trait as well as a mental one and should not be overlooked by the palmist, but should be pointed out to the bilious possessor.

Texture of the Skin

Texture of the skin is the next thing one should notice in this first sight of the hands to be examined, and the back of the hand is the place to look.

IF THE SKIN-TEXTURE BE COARSE, HARD AND ROUGH, the owner of this hand will almost certainly be the same.

This type is not very often met, but when it is they are stingy, overbearing, dirty, vulgar and superstitious. But remember not to confuse this coarse-backed hand with the hardened and calloused *palm* of a kindly, hard working farmer or mechanic.

FINE TEXTURE SKIN shows just the opposite traits, sensitiveness, good taste, consideration for others, and refinement.

GENERAL APPEARANCE OF HANDS 33

Here again, do not mistake the soft, lazy, mushy, coarse-grained skin of an indolent, self-indulgent gourmand for this fine skin. Look for a thin skin, and a thin skin is seldom very white, as it shows the flesh too plainly through it. Except in illness, when any skin gets white, the white skin is a thick skin, and immediately one must expect an insensitive, self-centered and cold person.

HAIRY HANDS indicate vitality, strength of the body and of the affections, the coarser the hair the coarser the person.

A fine down on the hands is a pretty sure indication of an affectionate disposition.

The coarser hair seen generally on a man's hand shows a more and more passionate nature as the hair becomes more and more coarse. Hair on a woman's hand indicates a certain masculinity in her make-up, and always can be read as an affectionate disposition, even amounting to a passionate nature, if the hair is coarse.

Blond hair signifies more coolness, common sense, constancy, honesty and an even temper.

Black hair is more pleasure loving, restless, ardent and not so evenly balanced.

There is affection here, plenty of it, but one should not jump to the conclusion that there is temper because the hair is black. The hair would have to be coarse, the fingers thick, the base of the hand heavy and thick, and the lines in the palm deeply red.

Always one is cautioned against making snap, offhand judgments.

Red hair on the back of the hand always indicates excitability, temper, passion and an inclination to lack of refinement. The coarser the hair the coarser the nature is inclined to be. Be very sure not to confuse blond downy hair for this coarse red bristly hair. They indicate very different natures, and if the red color of the hair is so pale that it nearly approaches the blond, then one should read this excitable nature greatly modified by the coolness, common sense and even temper of the blond type.

Grey or white hair on the backs of the hands of an aged person is to be expected, and is the proper sign for their age. But when

GENERAL APPEARANCE OF HANDS 35

found on the hand of one whose age would not call for grey hair for some years to come, the hand reader should not fail, always with great tact, to impress on the subject the great wisdom of conserving and building up the constitution, so as to enjoy a robust and vigorous old age.

The Natural Carriage of the Hands

THE NATURAL CARRIAGE OF THE HANDS is a very important index of the inner nature.

The frank open nature carries the hands easily open.

The deceitful nature, or one with something to hide, carries the hands in the pockets, or behind the back, or closes the fingers a great deal as if to hide the palm.

Some hands will impress one immediately as being alive, elastic, prudent and up-to-date.

While others, hanging lax and helpless, with fingers almost wide open, indicate laziness, helpless impotence, a spendthrift mind easily swayed and undependable.

Again one finds hands, also carried down at

the sides, having the fists tightly or loosely clenched.

If tightly clenched, resolute determination has reached the point of action, and one may expect swift and immediate speech or action from the subject so highly tensioned.

The loosely clenched hand simply indicates the immovable determined nature of a strongly self-reliant personality.

Artistic and fastidious natures frequently carry one of the hands up, with the elbow bent, and the hand gracefully toying with the eye-glasses, a necklace or scarf.

This is a feminine gesture,—one famous authoress invariably and unconsciously threads her necklace through the fingers of her tiny left hand as she talks.

When this carriage of the hand is found in a man, it goes beyond the artistic and refined, and hints at effeminacy.

Restless hands that are never still, indicate a restless uncontrolled mind. When these folk learn to control all this lost motion, one can readily see how much solid strength this would give the restless one.

GENERAL APPEARANCE OF HANDS 37

The investigating hand, held always in front of the subject, seeming about to touch everything, but always shying away before it does, correctly indicates the watchful investigating mind.

These are not to be confused with the nervous, fidgeting hand of the nervous, excitable person.

The hypocritical hands are very apt to slide one over the back of the other in a deprecating, ingratiating manner, and is a good tell-tale sign of insincerity.

The fighting, or bullying hand, besides having the fists tightly clenched, also carries the elbows stuck out from the sides.

Occasionally we still see the placid dignified hands, carried as our grandmothers so often did, gently in front of them, with the right hand folded softly down over the left hand turned up to receive it.

The dense hands are those coarse, thick heavy hands, which hang limp and unalert at the sides. Their owners are of the earth earthy, and refinement is not of them.

The timid hand is frequently, like the secre-

tive hand, held behind the back, but in a cautious, suspicious, wary and timid manner.

The proud, or bombastic hand is noticeable in its pose of important dignity. The right hand is held, with palm up, across the diaphragm, while the left hand is dropped at the side, or held across the back, in the forensic manner of a lawyer addressing the jury.

Hard Hands

HARD HANDS are not found nearly so often as they used to be. These are the peasants' hands, the toilers' hands, the hands belonging to the dense, unoriginal, unprogressive brain. These hands, even if squeezed hard, do not give, but remain hard and inelastic like the brains that govern them.

FIRM HAND—This is something to be very proud of, and can be found, oddly enough, in the wealthy, cultured woman's drawing-room, and the magnificent offices of Wall Street, the studios of our greatest artists, and the editorial rooms of our big publishers, as well as in the fields of great farms and ranches where one would expect to find these wholesome, vital,

GENERAL APPEARANCE OF HANDS 39

outdoor, hard-headed, shrewd, kindly big-ideaed big business people.

In other words, if one were ever to offer advice, it would be to pick a mate, or partner with firm hands, not too white, not too narrow, not too beautiful, not too pointed nor too spatulate as to the tips of the fingers, but well balanced, palm a little longer than the fingers, broad, with broad finger nails.

Soft Hands

SOFT HANDS are the inactive, delicate, frequently unhealthy indications of the unawakened activity of an otherwise good brain.

Ill health, or a sedentary life sometimes makes soft an active-brained, elastic hand.

By sensible care in improving the health, and a more active fresh air existence, the proper elasticity will readily come back to this hand.

But the really soft hand, the congenitally mushy hand—

THE FLABBY, LAZY HAND, what can one do about these?

As a conscientious palmist, when this mushy, seemingly boneless hand comes under one's no-

tice, instead of reading it as has always been done, as hopelessly lazy and shiftless, idle dreamers, ease-loving drifters, either squalidly poor or indolently rich, but never industriously comfortable, read it as the unawakened (and one must admit), hard to awaken, personality.

Ascertain if the right hand isn't a bit more firm and elastic than the other.

Or if the subject should happen to be left handed, if the left one hasn't a little more backbone to it.

Consult the thumb, and see if it might be long and strong, and see if the head line is straight and long too, but not too long.

The author has lived too long, and seen too many seemingly hopeless cases of utter inertia overcome entirely, and become useful, energetic citizens, to ever take this hopeless view.

Scientific stimulation of the proper ductless glands, or far more frequently, old dame nature's stimuli,—the needed incentive, the sharp awakening jolt, increased vitamins, these do it.

Stiff Hands

STIFF HANDS, or hands whose fingers curve

GENERAL APPEARANCE OF HANDS 41

inward towards the palm, instead of being straight, or bending very slightly backward, as is normal, are the hands of the mentally unprogressive, narrow, stingy, reticent and generally very stubborn.

These people are unadaptable, conservative in the extreme, rather pride themselves on doing everything "as it always has been done."

They do not try, and in fact seem unable to keep abreast of the times, and are frequently failures for this very reason.

Pay especial attention, as in all the hands read, to the different degrees of stiffness of the right and left hands.

Always remember that in a right-handed person, if the right hand is less stiff than the left, the subject is overcoming and growing out of his stinginess and "sotness" of disposition.

Never forget to compare the two hands closely, to ascertain whether they are improving or retrograding, being sure to ask if the subject is right or left handed.

For if he should be left handed, as we have said before, it will be his left hand which will

show the growth or the decline of his character, while the right, in this case, will indicate the natural character with which he was originally endowed.

Pliable Hands

PLIABLE HANDS are those that bend backward and forward with perfect ease, indicating the versatile elasticity of the brain which governs them.

They are sympathetic, generous to extravagance, emotional, and brilliantly executive.

Having so many talents, they are apt to squander them all, not achieving any one perfect or finished thing.

But these people have such good judgment that they can even judge and regulate their own faults, (not an easy thing), and in this way they learn to concentrate their diversified talents, and control their too rapid thought processes, thus bringing to themselves marvelous successes.

EXTREMELY PLIABLE HANDS instead of arching back from the palm of the hand, as the pliable hand does, this hand turns back sharply in a right angle from the knuckles.

GENERAL APPEARANCE OF HANDS 43

This is called the musician's hand.

It intensifies all the attributes of the pliable hand, being more emotional, more changeable, more extravagant, and less sensible.

Pay especial attention, as in all the hands read, to the different degrees of stiffness or flexibility of the right and left hands, and in these extremely pliable hands, if the right hand is less wobbly than the left (if the subject is right handed), he is overcoming his extravagance and fickleness.

The Balance of the Hands

THE BALANCE OF THE HAND is very important, showing the predominance of one or other of the three great divisions of the hand.

The mental, or highest qualities, the practical or business, and the physical, animal, or lowest ones.

The mental is represented by the fingers, the practical by the top of the palm, which includes the mounts of Jupiter, Saturn, Apollo and Mercury, the Head and Heart lines, and the physical comprises all that lower part of the palm reaching from under the Head line down to the wrist.

The first glance at the hand should show which of these kingdoms dominates the hand, whether the extreme length of the fingers places it in the mental group, or the highly developed mounts show it to belong to the practical, business group, or the thick, over-developed base of the palm indicates that the subject is very fond of the good things of life, takes his pleasures seriously, likes the other sex, and more than likely has a temper to overcome. .

Of course, the best hand is the well-balanced one, in which none of these three kingdoms seem to predominate, the fingers being neither too long nor too short, the mounts just nicely developed, and the base of the palm not too heavy.

This would give the subject a good head, talents and business ability, which together, would make him a money maker, and last, but very important to a successful personality, a good healthy body to carry the ideals of the mental side, and the business plans of the practical side to a perfect success. (See Plate XI.)

If any of these three divisions noticeably

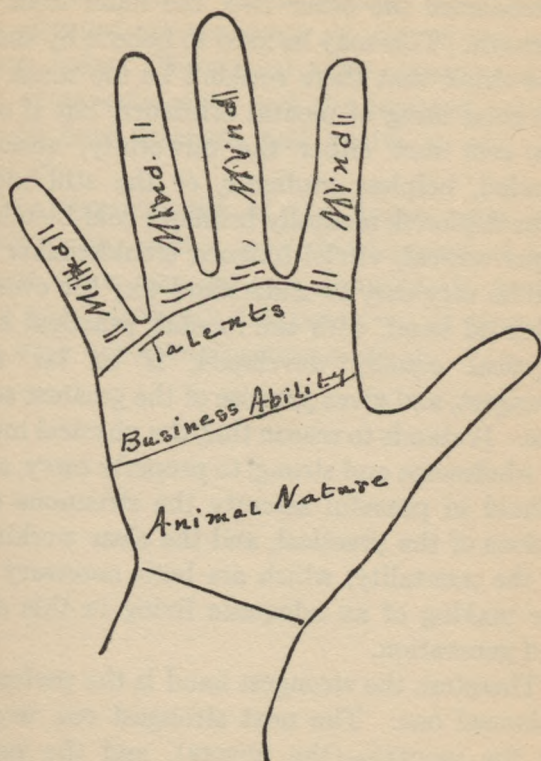


PLATE XI

overbalance the other two, the hand loses in strength. This may be hard to believe by those who think that there couldn't be too much of the good thing of mental brilliance, but if one has ever met either the unworldly, absent-minded, helpless professor, or the still more to be deplored, mentally brilliant, cold-blooded, hyper-critical, vitriol-tongued troublemaker, it will be very easy to understand why the evenly balanced hand, with the mental, practical and physical equally developed, is so far the strongest, and gives promise of the greatest success. It stands to reason that the physical must be wholesome and strong,* to properly carry, and uphold in peaceful serenity the strenuous exertions of the practical, and the clear workings of the mentality, which are both necessary to the making of an adequate living in this day and generation.

Therefore the strongest hand is the perfectly balanced one. The next strongest one would be the mental—(the fingers), and the practical—(upper palm), in which the brilliant mind would be nicely balanced by the good sense and business ability.

GENERAL APPEARANCE OF HANDS 47

Next in point of worldly success would come the greatest development of the upper and lower palm. Here good sense would control too great sensuality, and the business ability would have strength and health to aid and abet it.

The development of the fingers, and the lower palm, with a poor development of the upper palm, one can see immediately would be a good mentality dragged down by sensuality, with not enough common sense.

CHAPTER IV

THE FINGERS

THERE are a few hands in which the overruling type is so strong that all the fingers will partake of this type, and all look alike. But this is very unusual, in most hands every finger will be different. Therefore the fingers should always be read separately and should be considered with, and allied with the mounts from which they rise, and for which they are named.

Some hands are so long, that the long fingers are really short in comparison with the enormously long palm.

And the correct way to measure a hand is to fold the fingers down over the palm as far as they will go.

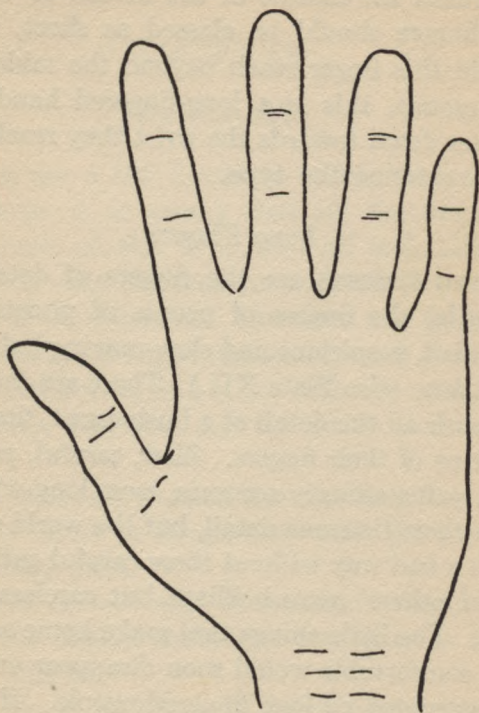
If the tip of the Apollo or third finger reaches to the middle of the mount of Venus, it is a normal hand, the fingers neither long nor short.

If, however, the tip of the third finger does

not reach the middle of the mount of Venus, the fingers should be classed as short, while should this finger reach beyond the middle of the mount, this is a long-fingered hand, the farther down towards the wrist they reach, the more extreme the type.

Long Fingers

LONG FINGERS are the fingers of detail, of minutia, the fingers of people of punctilious, dignified, suspicious and slow-moving habits of thought. (See Plate XII.) These are the people with all the detail of a business at, literally, the tips of their fingers. Slow, careful, patient folk, painstakingly accurate, even long-winded, with their tiresome detail, but the world would be in a bad way without these careful gatherers up of others' more brilliant but careless leavings. The little things that make home so cozy and comfortable would soon disappear entirely if there were no long fingered people. If these people can overcome their innate suspicions of others, and their habit of keeping themselves to themselves, and not giving themselves freely to their associates, which from reserved youth,



Long Fingers

merges into selfish old age, they are the greatest factor of the family happiness. These hands should be read with great care.

Another important point to watch is the thickness or thinness of the fingers. Thick long fingers are much easier to live with, much more easy going, less quick to take offense, and more constant.

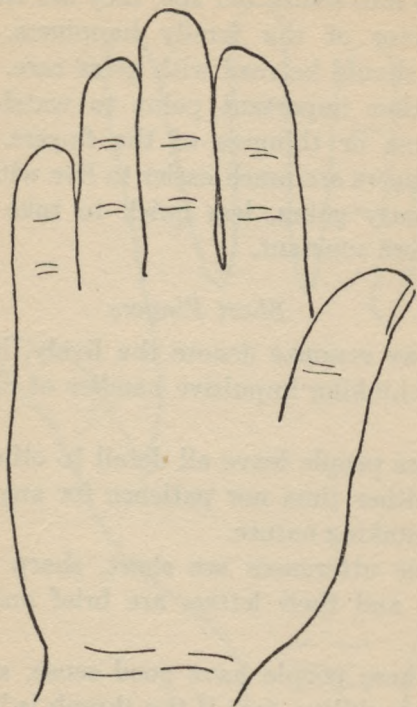
Short Fingers

SHORT FINGERS denote the lively, intuitive, quick-thinking impulsive handler of big enterprises.

These people leave all detail to others, having neither time nor patience for anything of a painstaking nature.

Their utterances are short, sharp and decisive, and their letters are brief and to the point.

If these people have good sense, and good business ability, (see if the thumb is large and strong, or poor and weak, and if the Head line is straight and long or short and wavering), they are apt to be very successful, even to becoming millionaires.



Short Fingers

But if the upper palm is lacking in development, they may become big failures.

The story told of the Brooklyn Bridge, that the man that conceived the idea of it had a short hand with short fingers, and his colleague who put it together to the fraction of an inch had a long hand and long fingers, shows clearly how necessary the one type is to the other. (See Plate XIII.)

Smooth Fingers

SMOOTH FINGERS are inspirational.

According to some authorities the inspiration flows into the tips of the fingers and, if not blocked by the knotty joints, will be received in the brain.

This is one way of explaining how these smooth-fingered people seem to get their inspiration, but however they get it, it still remains that without puzzling, or reasoning things out, they receive instantaneous ideas, which work out most successfully for them.

So we have the anomaly of an instantaneously formed first impression, or intuition of one of these smooth-fingered people working

out more correctly and successfully than a laboriously reasoned out plan of a knotty fingered, less inspirational individual.

Therefore remember, these are impulsive, intuitive, agreeable, friendly people, enthusiastic, rather credulous, and great lovers of beauty.

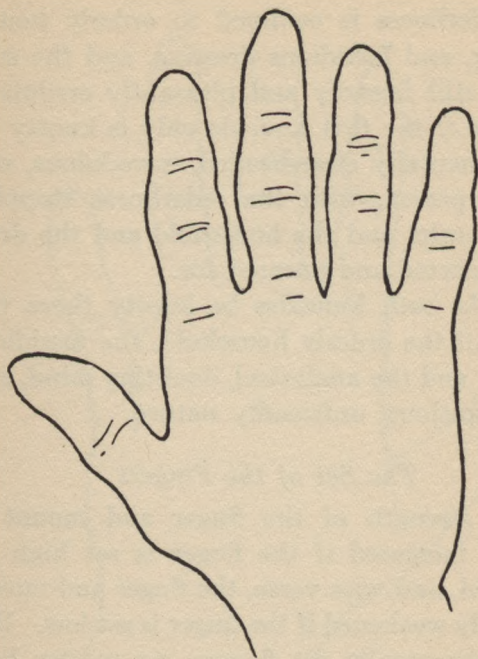
But don't expect either cold reasoning, or meticulous analysis from them, for it isn't in their make-up.

Knotty Fingers

KNOTTY FINGERS are the exact reverse of the smooth ones. These are the reasoners, the analyzers, those who take nothing on faith, but subject every new thing to an exhaustive analysis invariably rejecting it on principle if the proofs are not overwhelming.

The knot on the first, or top knuckle, just under the nail, indicates orderliness of the mind.

The knot on the second knuckle indicates orderliness of the external surroundings, such as the dress and the household. (See Plate XIV.)



Knotty Fingers

PLATE XIV

When only the second knuckles are knotty, the orderliness is confined to orderly house-keeping, and fastidious dressing, and the subject is still friendly and pleasantly credulous.

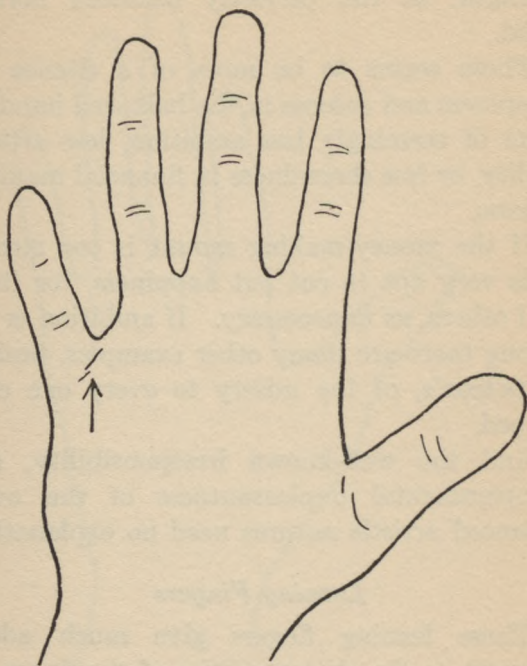
While if the first knuckle only is knotty we find a, mentally clear-headed, incredulous, suspicious person, with the orderliness stopping at the brain, and the household and the dress left neglected and uncared for.

Should both knuckles be knotty there will be found the orderly household, the fastidious dresser, and the analytical, doubting mind, and the suspicious, unfriendly nature.

The Set of the Fingers

The strength of the finger and mount is greatly increased if the finger is set high on the hand, and, vice versa, the finger and mount is greatly weakened if the finger is set low. But these abnormally set fingers, no matter how they may increase the strength of the mount, are not so good as the evenly set normal hand. (See Plates XV and XVI.)

So all through palmistry we will find the abnormal, not so good, with all its extra



Lowset Mercury

strength, as the perfectly balanced normal hand.

There seems to be more of a chance for happiness and success in the balanced hand, in spite of seemingly less ambition, less artistic ability, or less shrewdness in financial manipulations.

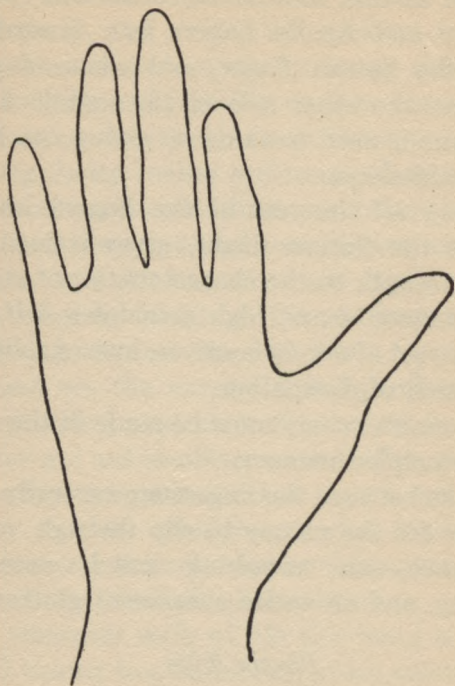
If the money-making mount is too strong, it is very apt to cut out happiness, for itself and others, as unnecessary. If ambition is too strong there are many other examples, besides Napoleon's, of the misery to every one concerned.

And the well-known irresponsibility, and temperamental unpleasantness of the over-balanced artistic natures need no explanation.

Leaning Fingers

These leaning fingers give much added strength to the characteristics of the finger towards which they lean.

All the fingers in some hands seem to lean outward towards the little, or Mercury finger, giving too great a love for money-getting, even to the extent of trickery.



Lowset Jupiter

PLATE XVI

There is one well known publisher whose Mercury and Apollo fingers lean inward towards the Saturn finger, and whose Jupiter finger on the other side of the middle finger also leans inward towards it, giving the hand a pyramid shape.

Having all the rest of the fingers leaning towards the Saturn finger, gives tremendous added strength to the characteristics of steadiness, common sense, high principles, self-control, distrust of others' motives, love of solitude, and hatred of dissipation.

This man's money must be made in the most high principled manner.

Chinks between the fingers are severally read as holes for the money to slip through, or extravagance,—an enquiring mind, excessive curiosity, and an entire absence of gluttony.

Finger Tips

FINGER TIPS are of four types, corresponding with the type of the hands. Square—see page 13, Spatulate—15, Conic—19, Pointed—21.

SQUARE FINGER TIPS belong to the great systematizers of society.

They are the finger tips of the law abiding, the orderly, the polite, the sticklers for good form, who abhor irregularity in any shape, and give solidity and stability to their community.

These are the backbone of the country, and this regularity makes architects of artists, scientists of experimentalists, marvelous business men, and always useful men in any situation.

SPATULATE FINGER TIPS are spade shaped ones, that is, broad at the extreme tip and narrowing towards the first joint.

These are the energetic, independent, original, practical exponents of common sense.

They are not idealists, nor intuitive, nor even extremely sympathetic, but they have a constancy in their affections, and a kindness to children and animals that could put to shame some of our idealistic philanderers.

In whatever walk of life this hand is found, it will belong to a builder up of his community.

CONIC FINGER TIPS are intuitive, graceful, quick and extremely beauty loving, and their easy-going, pleasure-loving natures, coupled with their natural refinement make them most attractive companions, while their artistic

tastes give them a real flair for the harmonious thing in dress and house furnishings.

POINTED FINGER TIPS belong to the most psychic, mental and refined natures, and are very seldom seen.

These are the idealistic dreamers, helplessly worsted by a materialistic world with which they cannot cope, cannot even understand, and wouldn't care to if they could.

PADDED FINGER TIPS, OR PINCUSHION FINGER TIPS are very much to be desired, as they are an unfailing sign of Nature's aristocracy.

They consist of little pointed pads, or pincushions on the inside, or palm side of the third phalanges or tips of the fingers.

These are almost invariably read as the possession of tact.

These people certainly do possess tact, but it goes a great deal farther than that.

The possessors of these little pincushions are high bred, considerate and sensitive, especially sensitive.

They are sensitive in their perceptions as to what is going on around them, and how it is affecting others as well as themselves.

Sensitive to slights and incivility themselves, they are doubly considerate of others' feelings, making charming companions and generally finding themselves very much in demand.

This high bred sign is found on all types of hands, but like the mounts, when found on a plump hand with its fatty tendency to mounds anyway, it is tact, easy-going and comfortable, but these high-rounded mounds all over the hand are not worth nearly as much in actual considerateness as the much smaller points found on the inside of the finger tips, in a flat, square, or spatulate hand.

Nails

The shape and color and texture of the nails are of the greatest help to the reader of palms, because they show so plainly and correctly the general health, the tendency towards certain diseases, the state of the nerves and the circulation, as well as the habits and characteristics of the subject.

LONG NAILS are sweet-tempered nails.

They were always supposed to be aristocratic, and their owners couldn't keep a secret.

They certainly are not secretive, and if the base of the nail is as broad as the tip, it is distinctly the sign of the honorable, frank, ingenuous character, whose inherent broadmindedness and dislike of anything pertaining to underhanded methods would place him among the aristocracy of souls.

The long narrow nail is not so good, indicating delicacy of constitution and a weak, easily led character.

Narrow nails are always an indication of a weak constitution.

Short Nails

SHORT NAILS are considered short tempered, though the degree of the shortness, and the height and sharpness of the nervous irritable knuckles, (the ones at the base of the fingers), should be taken carefully into consideration. (See Plate XVII.)

They are critical nails, the shorter the more so, ranging from constructive, helpful criticism to contentious wrangling, started and maintained for the sake of subconscious antagonism.

The short broad nail, as broad at the base as at the tip, like all broad nails, shows great

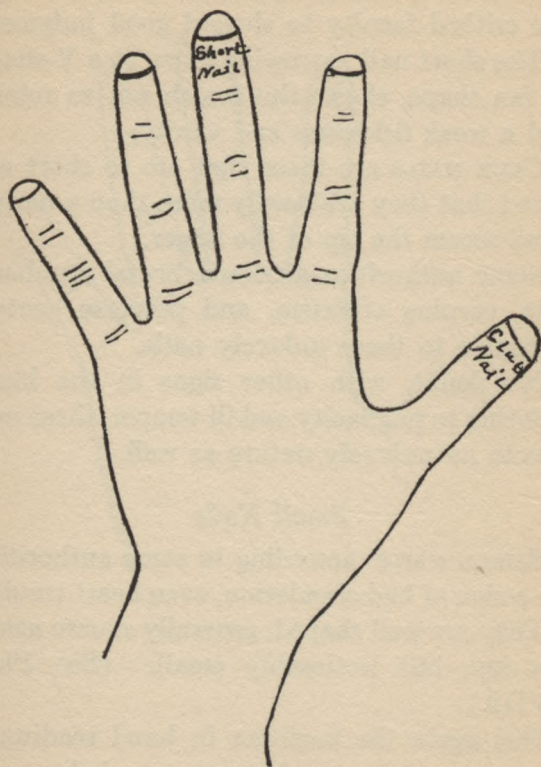


PLATE XVII

good health, and a broad tolerance to temper the critical faculty to shrewd good judgment.

The short nail narrowing down to a V-shape, or fan shape, shows the health not so robust, and a weak fickleness and vanity.

CLUB NAILS are those that are so short and broad that they are hardly more than a narrow band across the tip of the finger.

Some authorities attribute brutal stubbornness, carping criticism, and perverse contentiousness to these unlovely nails.

No doubt, with other signs in the hand, pointing to pugnacity and ill temper, these may denote an unlovely nature as well.

Small Nails

SMALL NAILS, according to some authorities, are a sign of bad circulation, even heart trouble.

They are well shaped, generally square across the top, but noticeably small. (See Plate XVIII.)

But again the beginner in hand reading is cautioned against making a snap judgment.

Before one could be sure of making such a statement with truth, one should take care-

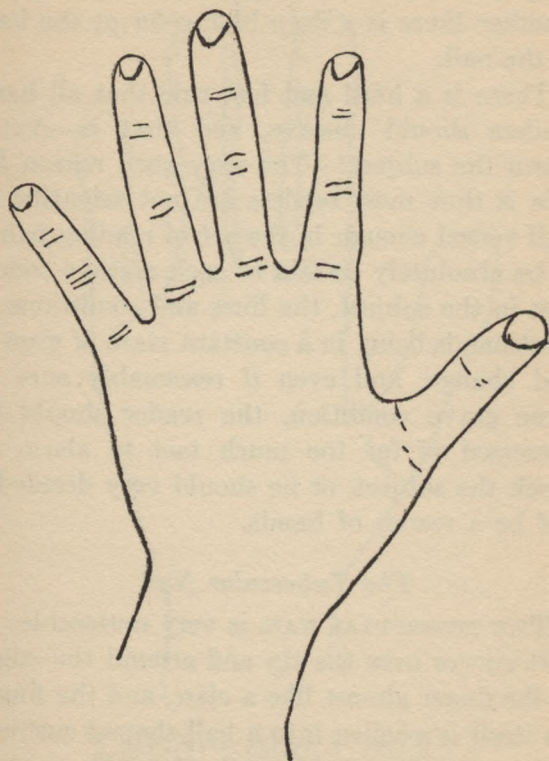


PLATE XVIII

fully into account the age of the subject, and whether there is a deep blue color at the base of the nail.

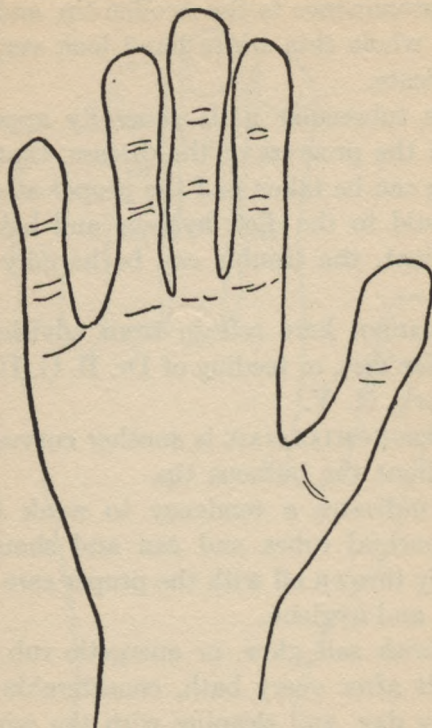
There is a hard and fast rule that all hand readers should observe, and that is—*Never* alarm the subject! The very good reason for this is that most readers are not scientific or well versed enough in the art of reading palms to be absolutely certain of such a grave condition in the subject, the lines and conditions of most hands being in a constant state of growth and change, and even if reasonably sure of some grave condition, the reader should be possessed of far too much tact to alarm or shock the subject, or he should very decidedly *not* be a reader of hands.

The Tubercular Nail

THE TUBERCULAR NAIL is very noticeable.

It curves over the tip and around the edges of the finger almost like a claw, and the finger tip itself is swollen into a ball-shaped cushion, giving an indescribably pathetic, sickly expression to the entire hand. (See Plate XIX.)

The rest of the finger is thin and bony, giving



Tubercular Hand

PLATE XIX

undue prominence to the swollen tip, and making the whole thin white hand look very frail and delicate.

These tubercular nails generally appear so early in the progress of the disease, that their warning can be taken and the proper attention being paid to the diet, hygiene and habits of the patient, the trouble can be happily overcome.

One cannot here refrain from advising the tubercular diet, or feeding of Dr. B. G. Hauser, New York, N. Y.

THE BRONCHIAL NAIL is another curved nail, but without the bulbous tip.

This indicates a tendency to weak throat and bronchial tubes and can and should be promptly thrown off with the proper care given the diet and hygiene.

The brisk salt glow, or energetic rub down with salt after every bath, considerable fresh air every day, and sleeping with the windows open every night, taken with the Hauser diet, should make short work of the causes for either the tubercular or bronchial nail. (See Plate XX.)

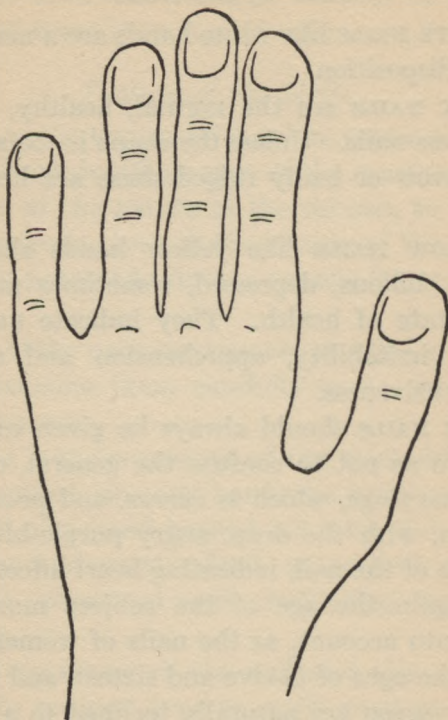


PLATE XX

Color of the Nails

WHITE NAILS like white hands are a mark of a cold disposition.

PINK NAILS are the normal, healthy, most numerous nails. Unless the shape is too small, too narrow or badly ridged these are healthy folk.

YELLOW NAILS like yellow hands show a liverish, bilious, depressed, sometimes melancholy state of health. They indicate unsociability, irritability, apprehension and silent unresponsiveness.

BLUE NAILS should always be given careful study so as not to confuse the general, or all over blue tinge, which is nerves, and poor circulation, with the deep, angry purple-blue at the base of the nail, indicating heart affections. Here again the age of the subject must be taken into account, as the nails of women between the ages of twelve and sixteen and forty to forty-seven are naturally inclined to a look of all over blueness of impeded circulation at these times.

RED NAILS like red hands show excess of

vitality, muscular strength, warmth of affection and sometimes short temper.

Texture of the Nails

Just as the texture of the skin, coarse or fine, is an almost infallible sign of the coarseness or fineness of the nature of the subject, so equal importance is given to the texture of the nails. With fine grained skin one expects fine grained nails.

Should the nails seem coarse on a fine grained skin, examine them carefully as to the kind of coarseness.

There is the coarseness of the thick skinned, heavy nailed laborer's hand, the brittleness of the nail of a hand burned out with ill health, and the horizontal ridged, or vertical ridged (fluted) coarsened nail indicating nervous trouble.

The coarseness of the nail and skin of the illiterate peasant type is easily read as such, and is generally found in the Elemental hand.

The brittle nail, without fluted ridges, is more a sign of health not so robust as it should be.

The pink nail, easily bent and showing the good healthy pink flesh beneath it, is the healthy normal nail.

White spots on the nails are the little red flags of danger indicating that the nerves are beginning to be affected by something in the mode of life. As they grow bigger and more numerous, the nerves are getting more troublesome, and by the time that they have entirely covered the nail, making the once pink transparent nail, white and opaque, the nerves should be considered seriously, and steps taken to discover and remove the cause of their upset.

Nerves, of themselves, are seldom sick, they are simply the telegraph wires which report disturbances of some other organ.

Excessive use of alcohol, one of the most common causes of shattered nerves, indigestion, especially intestinal indigestion, eye-trouble, or the overmedication of the chronic medicine-taker.

These are some of the most common causes, with excessive smoking, for nervousness.

THE FLUTED OR VERTICALLY RIDGED NAIL makes its appearance when the nervous dis-

order is becoming serious, and are far too common in this land of rush and worry, and nervous indigestion. They begin with light, almost imperceptible ridges, running from quick to tip. But if their warning is not heeded, the subject failing to take the rest and change of environment and thought habits, which are indicated, these light flutings become heavy ridges in a thick opaque yellow nail.

If the fluted portion of the nail has only reached half-way up the nail from the quick, one can be pretty sure that the nerve disturbance has only lasted about three months, as it takes about six months for a nail to grow entirely out from quick to tip.

However, as the subject recovers from this nervous disturbance it is a happy thing to see how the new pink healthy nail grows smoothly up from the quick, pushing the yellowed, fluted sick nail entirely off the finger tip.

THE HORIZONTAL RIDGE across the nail indicates that at the time that part of the nail was in the quick, the subject had a severe illness or shock, so much so that the nail stopped growing for a while, and this ridge piled up,

and eventually grew out. The time this happened can easily be ascertained by reckoning six months to the entire growth of the nail.

CHAPTER V

THE THUMB

THE THUMB is tremendously important, and gives at first glance a very definite and correct idea of the character. (See Plate XXI.)

The stronger the character, the longer and stronger the thumb.

The monkey has only a rudimentary bony stub for a thumb.

The thumb of an idiot is generally a thick shapeless short stub.

In the case of a new-born child, the thumb lies folded in on the palm.

Therefore palmists have accepted the theory that the thumb is the seat of the will, or indicates the strength of will of its owner.

One should notice the size, shape, flexibility and the way it is set.

THE FIRST PHALANGE, with the nail on it, denotes the strength of will.

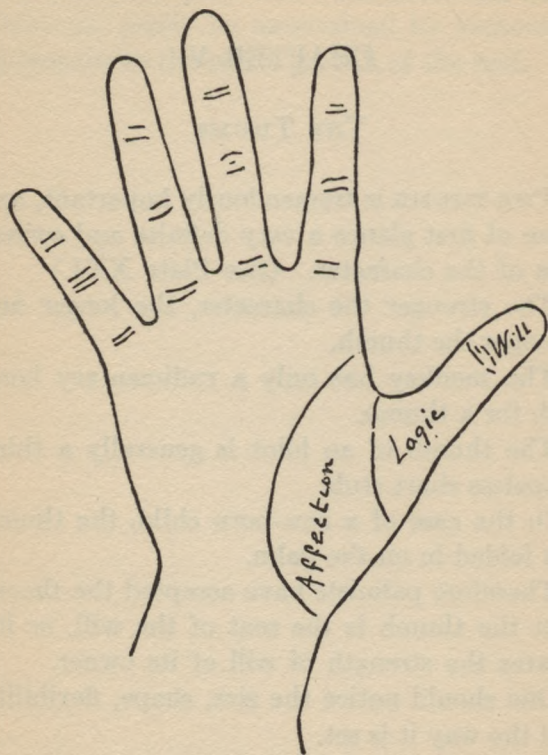
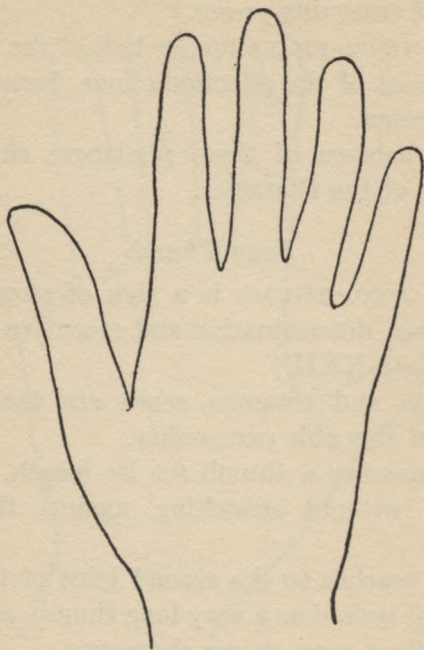


PLATE XXI



Long Thumb

PLATE XXII

THE SECOND PHALANGE, shows the amount of logic, or reasoning power.

THE THIRD PHALANGE, or ball of the thumb, is the seat of the affections, love, benevolence and passion.

The balance of these phalanges show the balance of the character.

Long Thumb

THE LONG THUMB is a sign of strength of will, force, determination and executive ability. (See Plate XXII.)

Brains and common sense are the ruling traits of this able personality.

To measure a thumb for its length, fold it evenly, without stretching, against the first finger.

If it reaches to the second joint of the first finger, it is read as a very long thumb, and consequently a very strong character.

If it reaches half-way between the second and the third joint of the first finger, it is a good average thumb.

It is easy to see whether the ball of the

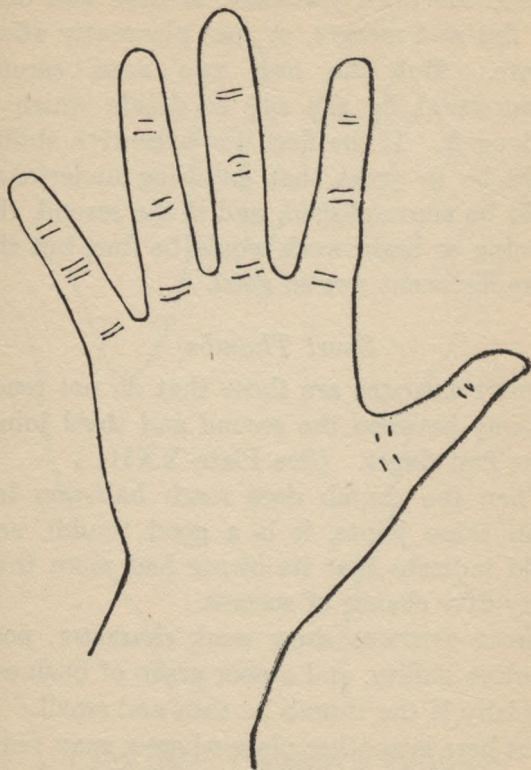


PLATE XXIII

thumb, the third phalange, is large and over full, flat and meager, or just pleasantly affectionate. But the first two need careful measurement by the eye to decide which is the longest. If the first, the executive ability would be so great that anything undertaken would be accomplished, and if the second, the planning or brain work would be fine, but the accomplishment not so good.

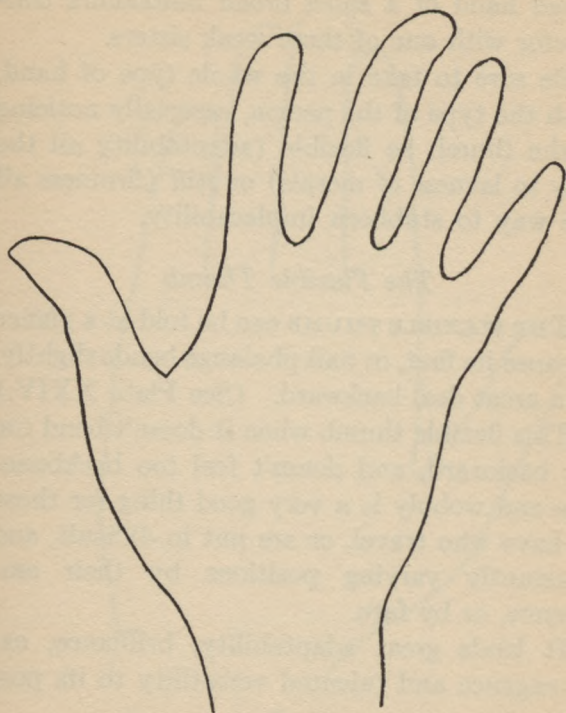
Short Thumbs

SHORT THUMBS are those that do not reach half-way between the second and third joints of the first finger. (See Plate XXIII.)

When the thumb does reach half-way between these joints, it is a good thumb, and would indicate that its owner had more than a fifty-fifty chance of success.

SHORT THUMBS show weak character, poor executive ability, and a poor grasp of business, especially if the thumb be thin and small.

But here is another place where a snap judgment might lead to making a mistake. Don't confuse the short thick thumb on the short



Flexible Thumb & Fingers

broad hand of a short broad millionaire contractor with one of these weak sisters.

Be sure to take in the whole type of hand, with the type of the person, especially noticing if the thumb be flexible (adaptability all the way to laxness of morals) or stiff (firmness all the way to stubborn implacability).

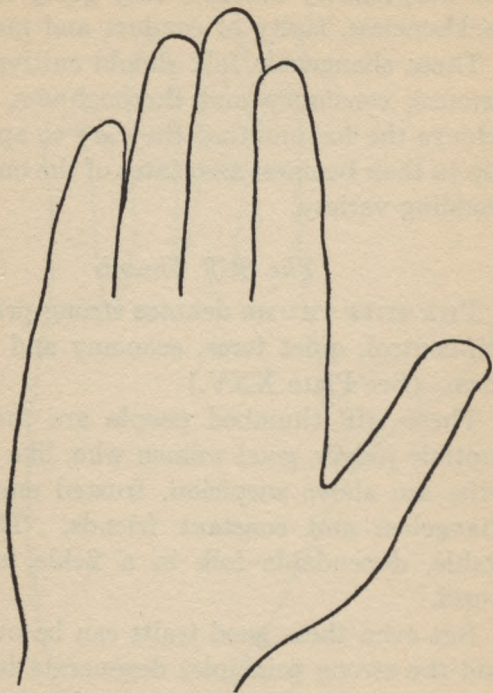
The Flexible Thumb

THE FLEXIBLE THUMB can be told at a glance because its first, or nail phalange bends slightly, or a great deal backward. (See Plate XXIV.)

This flexible thumb when it doesn't bend too far backward, and doesn't feel too backboneless and wobbly is a very good thing for those to have who travel, or are put in difficult, and constantly varying positions by their employers, or by fate.

It lends great adaptability, brilliance, extravagance and talented versatility to its possessor.

But should it naturally, even with the hand relaxed, slope far backward, and seem loose,



Stiff Thumb & Fingers

the adaptability becomes easy going or weak, backboneless, laxity of conduct and morals.

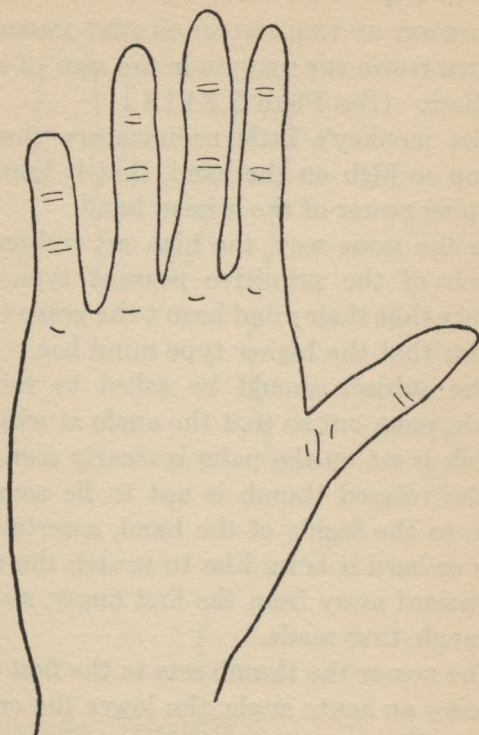
These changeable folk should cultivate persistence, constancy and thoroughness, and so achieve the fortune that they are so apt to let slip to their business associates of the one track, plodding variety.

The Stiff Thumb

THE STIFF THUMB denotes strong principles, self-control, quiet force, economy and persistence. (See Plate XXV.)

These stiff thumbed people are the incorruptible judges, good women who, like Cæsar's wife, are above suspicion, trusted employees, changeless and constant friends. They are stable, dependable folk in a fickle, unstable world.

But even these good traits can be overdone, and the strong principles degenerate into narrow-minded intolerance, the quiet force into ruthlessness, the economy into parsimonious miserliness and the persistence into senseless stubbornness.



Highset Thumb

The High or Low Setting of the Thumb

THE SET OF THE THUMB IS VERY IMPORTANT.

THE HIGH SET THUMB is the sign of a poor intellect. (See Plate XXVI.)

The monkey's little rudimentary thumb is set up so high on the hand, that it hasn't the grasping power of the human hand.

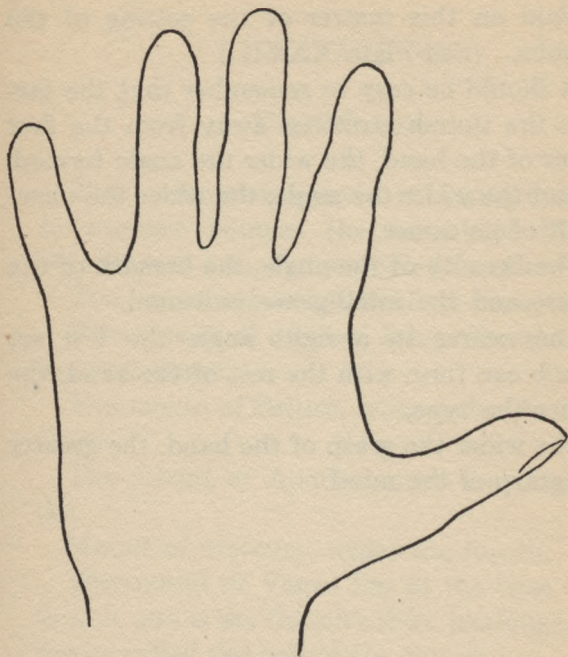
In the same way, the high set rudimentary thumb of the primitive peasant type shows plainly that their mind hasn't the grasp of conditions that the higher type mind has.

The subject should be asked to raise his hands, palm out so that the angle at which the thumb is set on the palm is clearly seen, then, as the relaxed thumb is apt to lie somewhat close to the inside of the hand, ascertain how easy or hard it is for him to stretch the thumb downward away from the first finger, and note the angle thus made.

The nearer the thumb sets to the first finger, forming an acute angle, the lower the order of the intelligence.

The Low Set Thumb

THE LOW SET THUMB is the sign of the higher



Lowset Thumb

PLATE XXVII

type of intellect. Too much emphasis cannot be laid on this matter of the setting of the thumbs. (See Plate XXVII.)

It should be easy to remember that the farther the thumb stretches away from the first finger of the hand, the wider the angle formed.

And the wider the angle, the wider the viewpoint of its owner.

The breadth of the angle, the breadth of the nature and the intelligence indicated.

The nearer to a right angle the low set thumb can form with the rest of the hand, the higher the type.

The wider the grasp of the hand, the greater the grasp of the mind.

CHAPTER VI

THE MOUNTS

THE MOUNTS are seven in name, but eight in number because the mount of Mars is divided into two, one on each side of the palm.

The names and locations of the mounts are—

The mount of Jupiter, lying directly under the first finger.

The mount of Saturn, lying under the second finger.

The mount of Apollo, under the third, and the

Mount of Mercury, under the fourth.

The mount of Venus lies at the base of the thumb, and is the thumb's third phalange, commonly called the ball of the thumb.

The mount of Luna, or the Moon Mount, lies at the base of the palm, on the outside, right across from the mount of Venus.

The two mounts of Mars lie, one directly

over Venus, on the inside of the palm, under the Head line, and the other, directly over Luna, on the outside of the palm, under the Heart line. All these mounts are very important, and should be studied carefully, because the type of the subject being examined is more correctly and quickly placed by ascertaining which of the mounts is the most highly developed, than by any other sign in the hands.

The mount that is the highest, and the best developed, will dominate the rest of the hand, and show the particular type to which the subject belongs.

That is, if the mount of Saturn, under the second finger, is the largest and highest, the Saturnine, or serious type is clearly indicated. (See Plate XXVIII.)

The Mount of Jupiter

THE MOUNT OF JUPITER lying at the base of the first finger, is the ambitious mount.

This mount in Napoleon's hand was said to be so high and full that it completely overshadowed the rest of the hand.

He even stepped on the woman he loved, the

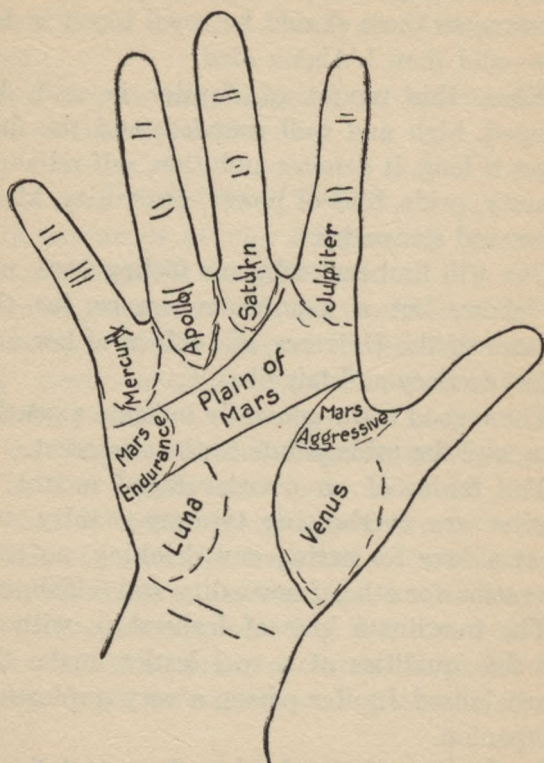


PLATE XXVIII

Empress Josephine, to marry Maria Teresa, a princess, so there should be royal blood in his heir—and then L'Aiglon died.

When this mount of Jupiter is well developed, high and well rounded, and the first finger is long, it denotes ambition, self-reliance, honesty, pride, love of power, generosity, kindness and sympathy.

One will find real religious feeling here, not for show, but a genuine reverence for the Creator of the Universe, and a love of law and order, decency and fair play.

These good traits generally indicate a gentleman, and the pride points to the aristocrat.

The faults of an overdeveloped mount of Jupiter are overbearing tyranny, vanity, too great a love for eating and drinking, no consideration for others, sensuality and selfishness.

The inordinate love of leadership, without the fine qualities of a real leader, make the overbalanced Jupiter person a very unpleasant companion.

Look to see if the third, or lowest phalange of the first finger is fat and thick, and if noticeably so, put in a word of warning against

overindulgence and apoplexy, but also one of congratulation for the sweet disposition indicated.

Thick fingers are supposed to be sweeter tempered than thin ones.

The Mount of Saturn

THE MOUNT OF SATURN lying at the base of the second finger is the sober mount.

In most people's hands this mount is a hollow, because in the United States there are many more cheerful, hopeful people than melancholy ones.

If the Saturn or middle finger is quite long, that is, if it stands much more than the half inch that it should stand above the two on each side of it, and the mount of Saturn under the middle finger is not too high, but either a little hollow, or just smoothly flat, one would read the nature as quiet, careful, studious, hard working, high principled and generally religious.

But should this long Saturn finger rise from a high rounded mount, these quiet people become too quiet, and overbalance into mental

depression, morbidness, supersensitiveness, melancholy and oversuspiciousness.

If any Saturn type ever wished to be attractive and successful, he should very seriously cultivate cheerfulness and contentment.

It may sound paradoxical to be so serious about cultivating cheerfulness, but it is a still more serious matter when it isn't so carefully cultivated.

The Ancients called these serious folk the bilious type, because they thought too much bile from the liver made them sallow and dark, and "sour and sad."

They are still sallow and sad, ranging from a wet blanket or a killjoy, to an envious, discontented anarchist.

In our own wholesome, cheerful country, the American born Saturn type seldom gets beyond the taciturn, solitude loving recluse; the really Saturnine, murderous type, with a positive hatred for his fellow man, comes from the oppressed, hopeless old world.

The Mount of Apollo

THE MOUNT OF APOLLO, OR THE MOUNT OF

THE SUN, lying at the base of the third finger, is the Artistic Mount.

When this mount is well developed, with the third finger long, it indicates bona fide artistic ability.

Should a vertical line run through this mount downward towards, or better yet, into the Life line, this is a most conclusive sign that there is true creative ability indicated, and that the fortunate possessor is not only an artist, but a highly successful one.

There is just one thing one should note about artists, good sense.

Suppose with all the talent, there is found temperamental instability (short thumb, short wavering Head line), opinionated conceit (wide space between Head line and Life line where they should meet on the inside,—thumb side,—of the palm), and very pointed fingers (dreaminess, no executive ability).

Any one of these would militate against an artist's success.

A plump hand usually has little bulging plump mounts also, but these seemingly well-developed mounts count less than half as much

as a smaller mount pushing up out of a thin or flat hand.

These plump mounts need the strengthening addition of the vertical line, the extra long finger, the good straight Head line and the long thumb before one can read real artistic talent there.

Otherwise one would read the plump mount as love of beauty in all the arts, great good taste in dress, millinery, interior decoration and a nice discrimination of selection.

This last of course, would make splendid buyers for merchandise of the more beautiful and artistic variety.

When the Apollo finger is too long, almost as long as the middle one, it shows recklessness, vanity, extravagance, love of gambling and notoriety.

The Mount of Mercury

THE MOUNT OF MERCURY lying at the base of the little finger is the mercurial, swift thinking, changeable mount.

It is not of itself either good or bad, but throws the strength of its brilliant swiftness

into the good or bad hand, making the good one more brilliantly effective, and the bad one more deadly.

If this mount is high and well developed, with a long little finger which reaches all the way to the first knuckle of the third finger, it clearly denotes a gift of brilliant, witty, telling language, a swift, clear habit of thought, and generally an uncanny persuasiveness of manner.

These are the silver tongued orators, the successful salesmen, the plausible promoters and the gold brick men.

Wise and tactful diplomacy, or shrewd and crafty scheming, according to whether the rest of the hand leans to the good, or the bad, is what the developed mount of Mercury and the long little finger give to the person possessing them.

These Mercury people make marvelous business men, teachers, doctors, lawyers, naturalists and travelers.

They have also an uncanny way of guessing the thoughts and probable actions of the people with whom they are brought into contact, and

we find among them fortune tellers of many different kinds, and also, it is regrettable to state, divers sorts of thieves.

The lower type of Mercurean seems to delight in trickery, while the good type exercises his gift in extricating others from the troubles into which their stupidity has betrayed them, and setting countless helpless ones on the right path to success.

The Mount of Luna

THE MOUNT OF LUNA lies on the lower part of the percussion, or the outside of the palm, directly across from the mount of Venus.

It is right under the second mount of Mars, and generally merges into it.

This is the imaginative mount, and its chief characteristics are ideality, romance, love of nature and poetry, and real creative ability.

It would be a practical, workaday, humdrum world without the mount of Luna.

On the other hand, when the mount of Luna is too full, and fairly bulging outward on the outside of the palm, it is indicative of imagination run to extremes, and out of all bounds.

These extremists, if gentle in both senses of the word, are mooning dreamers, artistic but lazy, ineffectual failures.

If selfish, cruel, or sensual, the laziness persists, but the dreaminess becomes morbid and distorted even to hallucinations, and if not corrected these extremists as far as being good citizens, are a total loss.

One should read this mount very carefully, ascertaining the type of hand, whether pointed fingers, a small thumb, or a poor wavering Head line, which would accentuate Luna's bad points, or good square fingers, a good long thumb, and a good Head line, which would point in no uncertain terms to great success in some creative line, such as authorship, painting, or music.

These three arts by no means exhaust the professions a good imagination is necessary to, as advertising and architecture, in fact every line is the better for, and should employ this vision.

This Luna type, as can easily be seen, may be very successful, or very erratic and unwholesome, but whichever predominates, one will

always find restlessness, love of nature, travel, and the water.

The Mount of Venus

THE MOUNT OF VENUS lies at the base of the thumb, directly across from the mount of Luna, and is the seat of the affections.

It is a distinct misfortune to find this mount lacking and flat.

This is the largest mount on the hand, and should be, for it gives sympathy, friendliness, love, and an impulsive generosity to a cold and unfriendly world.

Drummond said, "Love is the greatest thing in the world," and the longer one lives, the more one is inclined to agree with him.

Where this mount of Venus is found well developed, one may look for charity and benevolence towards many, as well as the strong personal love of which these people, and so few others, are capable.

They seem to have an attractive charm all their own, of wholesome magnetism and friendly helpfulness.

As in all the other mounts, the mount of Venus too extremely developed becomes faulty.

On a coarse hand, with the base of the palm and the base of the fingers thick and heavy, this beneficent affection turns to selfish, even brutal passion.

With this there frequently appears excessive vanity and an inordinate love of pleasure, and without the will power of a big strong thumb coupled with the steadying effect of a fine straight Head line, and a good unbroken Heart line, this most attractive type goes to smash, and takes those who love it with them.

The Mounts of Mars

THE MOUNTS OF MARS are two in number, and lie one directly over the mount of Venus, on the inside of the palm, under the Head line, and the other, directly over the mount of Luna, on the outside of the palm, under the Heart line.

The one lying above the mount of Venus, on the inside of the palm, when well developed denotes bravery, aggressiveness, great presence

of mind when in danger, and a strong disposition to push on to success.

This may grow to ruthlessness and an utter disregard for the rights or the feelings of others.

If the hand is coarse and very thick and heavy in the lower part of the palm, this full, high mount of Mars denotes the high temper, harsh manner and overbearing habits of a born bully.

THE MOUNT OF MARS which lies above the mount of Luna, on the outside of the palm, under the Heart line denotes endurance, energy, generosity, affection, resistance to another's domination, and an inherent inability to be beaten or discouraged.

This mount refuses to acknowledge defeat, but doggedly rises again, and goes after success until it is achieved.

Women, with this gift of endurance and steadfastness, come out unbeaten and undiscouraged from under a burden of debt or ill-health which would have completely overwhelmed men of the most flashy and breath taking courage.

With both these mounts well developed,

their possessor not only resists the attacks of others, but carries the war into their own field, and snatches victory from what started as defeat.

THE PLAIN OF MARS lies in the center of the palm, between the two mounts of Mars, with the Head line running through it.

This is the seat of the temper, and if high, or crossed with red lines, quick tempered explosions, soon over, are indicated.

PART II

CHIROMANCY—THE LINES OF THE HAND

CHAPTER I

THE HEART LINE

THERE are six strongly marked, long lines generally to be found in almost every hand, and numerous smaller ones.

The six principal lines are,—

The Heart line, or the upper of the horizontal lines traversing the palm, directly under the mounts.

The Head line, or the lower of the two horizontal lines.

The Life line, or the vertical line circling the thumb, curving down from the Head line on the inside edge of the palm to or towards the wrist.

The Fate line, or the line of Saturn, starting from the wrist, and rising upward towards, or into the mount of Saturn under the second finger.

The Art line, or the line of Apollo rising

from the wrist upward towards or into the mount of Apollo, under the third finger.

The Health line also called the Hypatica, (liver), or line of Mercury, rising from the wrist, upward towards or into the mount of Mercury, under the fourth finger.

Of these six principal lines which one always expects to find in every normal hand, there are frequently two or maybe three missing.

There are hands so primitive that there are only the short traces of the three principal lines, the Head line, the Heart line and the Life line.

Some hands have the Head and Heart lines combining into one line across the center of the palm.

It is quite common to find hands without a vestige of the Art or Apollo line, or the Health or the Mercury line.

And not so frequently one sees the hand which has no Fate line at all, in which case look for the Art line which makes a splendid substitute for the Fate, or Fortune line. (See Plate XXIX.)

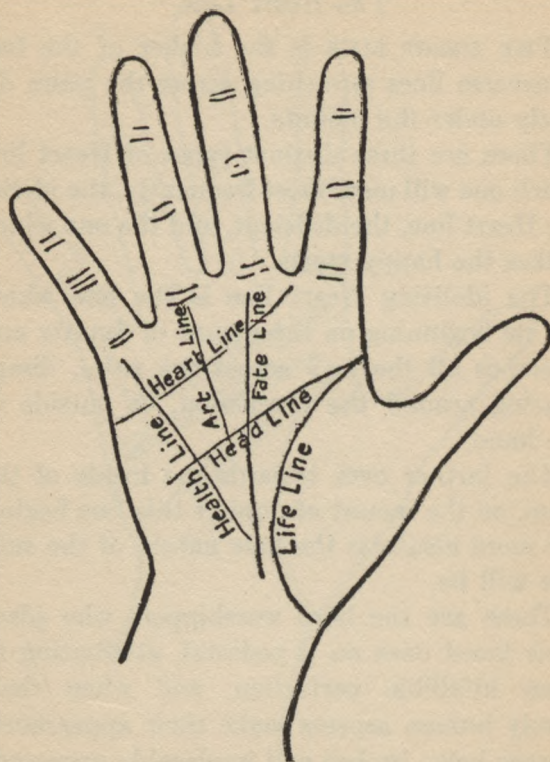


PLATE XXIX

The Heart Line

THE HEART LINE is the higher of the two transverse lines stretching across the palm directly under the mounts.

There are three distinct types of Heart line which one will meet most frequently, the idolizing Heart line, the deficient, and the one which strikes the happy mean.

The idolizing Heart line is the one which has its beginning on the mount of Jupiter and stretches all the way across the palm, disappearing around the percussion, or outside of the hand.

The farther over towards the inside of the palm, on the mount of Jupiter this line begins, the more idealistic the love nature of the subject will be.

These are the hero worshippers who place their loved ones on a pedestal, attributing to them infallible perfection, and when their purely human aspects make their appearance, become heart broken and implacably unreasonable. (See Plate XXX.)

This excessive Heart line is a most unfor-

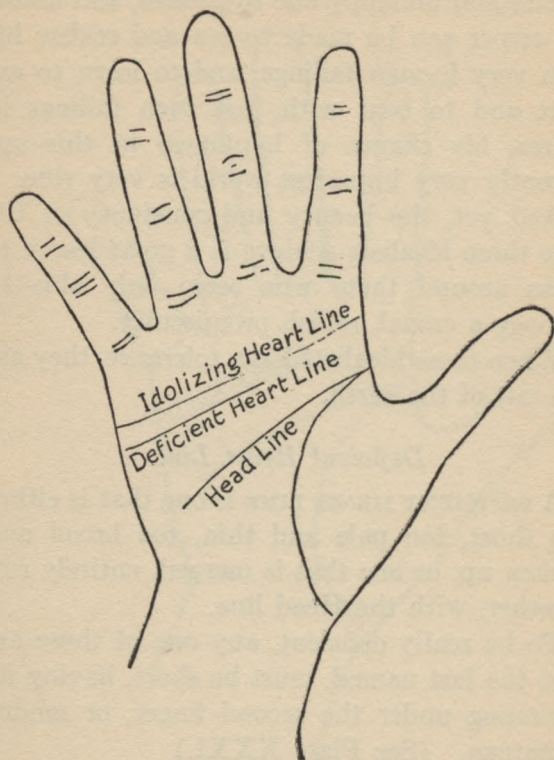


PLATE XXX

tunate and unhappy one to possess, and unless its owner can be made to see and realize his own very human failings, and to learn to expect and to bear with just such failings in others, his chance of happiness in this apparently very imperfect world is very slim.

And yet, the beauty and constancy of the love these idealists achieve is a great lesson to those around them who seem only able to manage a casual, selfish promiscuity.

When these idealists learn tolerance, they are the salt of the earth.

Deficient Heart Line

A DEFICIENT HEART LINE is one that is either too short, too pale and thin, too broad and broken up, or one that is merged, entirely run together, with the Head line.

To be really deficient, any one of these except the last named, must be short, having its beginning under the second finger, or mount of Saturn. (See Plate XXXI.)

This is the selfish, self-sufficient Heart line, loving few, and these selfishly and sensually.

If it is thick and red, as well as short, one

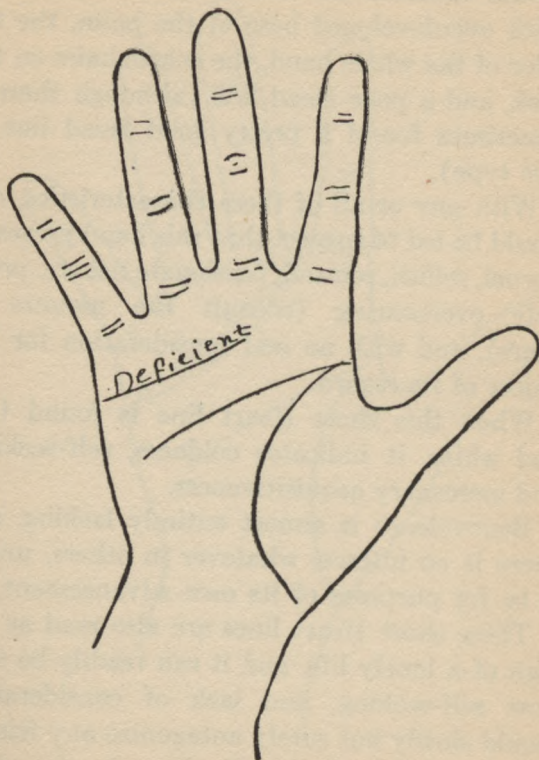


PLATE XXXI

should examine the rest of the hand, for the thick overdeveloped base of the palm, the red color of the whole hand, the coarse hairs on the back, and a poor Head line (although there is sometimes found a pretty good Head line in this type).

With any or all of these characteristics, one would be led to suspect that this hand possesses a cruel, selfish, sensual, passionate nature, probably overbearing (consult the mounts of Mars), and with no real consideration for the object of its regard.

When this short Heart line is found thin and white, it indicates coldness, self-seeking, and mercenary acquisitiveness.

Benevolence is almost entirely lacking, and there is no interest whatever in others, unless it be for purposes of its own advancement.

These short Heart lines are also read as the sign of a lonely life, and it can readily be seen how self-seeking, and lack of consideration would slowly but surely antagonize any friends that might have been made through other characteristics.

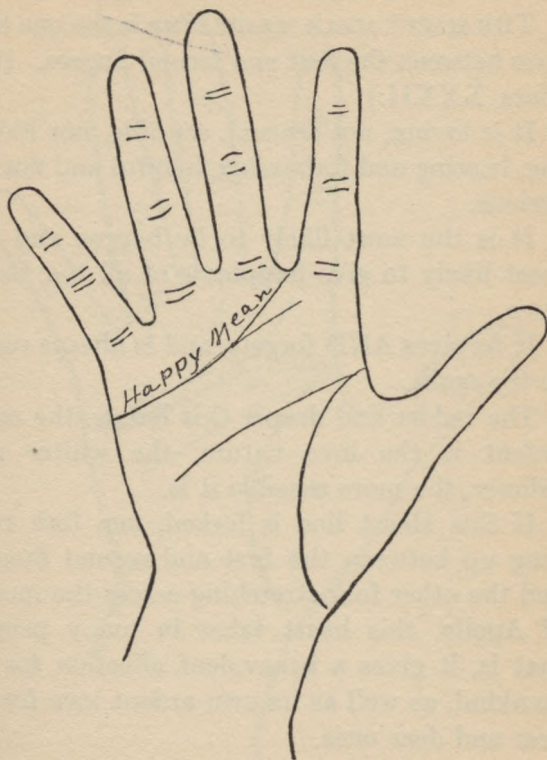


PLATE XXXII

The Happy Mean Heart Line

THE HAPPY MEAN HEART LINE is the one that rises between the first and second fingers. (See Plate XXXII.)

It is loving, not sensual, sensible, not idolizing, bearing and forbearing, helpful and not injurious.

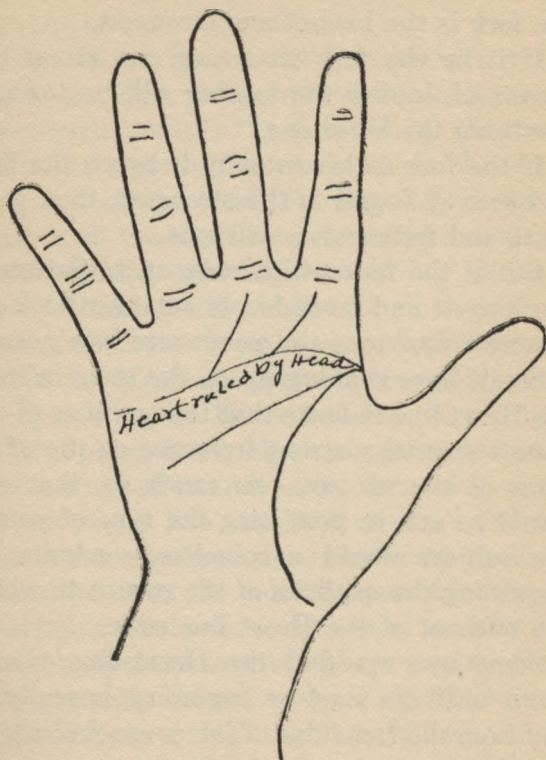
It is the most likely to be happy, and the most likely to give happiness of all the Heart lines.

It forgives AND forgets, and is always ready to try again.

The redder and deeper this line is, the more ardent is the love nature, the whiter and thinner, the more sensible it is.

If this Heart line is forked, one fork running up between the first and second fingers, and the other fork stretching across the mount of Apollo, this heart takes in many people, that is, it gives a benevolent affection for all mankind, as well as its own ardent love for its near and dear ones.

Sometimes to these two lines of the fork there is a third one added running up to Saturn, which gives passion to the line.



Note carefully which of the three lines of the fork is the longest and strongest.

If it be the fork stretching out across the mount of Jupiter the leaning will be towards idealizing the loved one.

If the fork which runs up between the first and second fingers is the strongest, then good sense and forbearance will rule.

But if the fork which runs up to Saturn is the longest and most deeply cut, then look for a more voluptuous and passionate love nature.

Small lines running up to the mounts from the Heart line indicate that the qualities of the mount exercise a strong influence on the affections of the subject. So much so, that one would be safe in predicting the type of person the subject would unconsciously admire by describing the qualities of the mount to which the offshoot of the Heart line runs.

Sometimes we find the Heart line turned down until its start or beginning is really in and from the Head line. This is conclusive evidence that the head rules the heart entirely. (See Plate XXXIII.) If the Heart line only droops towards the Head line at the start the

head has a great influence on the heart, but not the entire ruling of it.

The Heart line sometimes starts out correctly and then seems to be drawn or attracted downward towards the Head line. This is an unfailing sign that at that time in the life of the subject, the head exercises a powerful influence on the heart, and the subject would become selfish, unloving, calculating and cold blooded during the whole time of this depression of the line. Most of these depressions towards the Head line are only temporary, however, and as the Heart line rises again to its normal place, this coldness also disappears, and the normal affections assert themselves again. If the Heart line does not return to normal, and is swamped and disappears entirely in the Head line then the coldness and unfeeling uncharitableness becomes confirmed and the subject becomes a source of unhappiness to others and generally himself. (See Plate XXXIV.)

Besides the small lines that split off and run up to the mounts or down to the Head line, the Heart line may be chained, or have islands or breaks, or small dots on it.

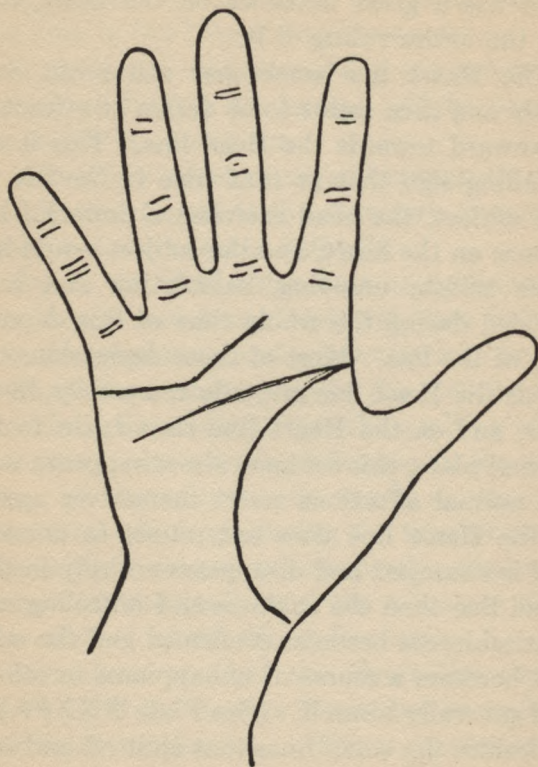


PLATE XXXIV

The chained Heart line denotes fickleness. The subject is apt to fall in and out of love with equal facility. It is the sign of a weak uncertain nature, and a poor circulation.

An island on the Heart line shows an obstruction and a weakening and dividing of the strength of the line until it joins again into its original strength.

Dots on the Life line are also impediments but smaller and less important. They signify troubles that are soon over.

The breaks on the Heart line are far more serious. These can be read as serious blows to the affections, a breaking off of some strong tie, or if there is a break in the Life line at the same age, a serious heart attack at that time. Always look to see if there isn't some sister line or lines to strengthen and help heal the trouble. A square is always preservation from danger, always look for that in or near the danger zone, and especially notice if the line goes on deeply cut and healthy afterward or thin and weak or chained. In other words, be sure of all the aspects of the case before prophesying the worst. In fact it is never a

good thing to prophesy the worst. Speak of a possibility of the danger indicated, caution the subject to guard against the thing marked in his hand, and impress on him (and never forget yourself) that the lines frequently and constantly change. (See Plate XXXV.)

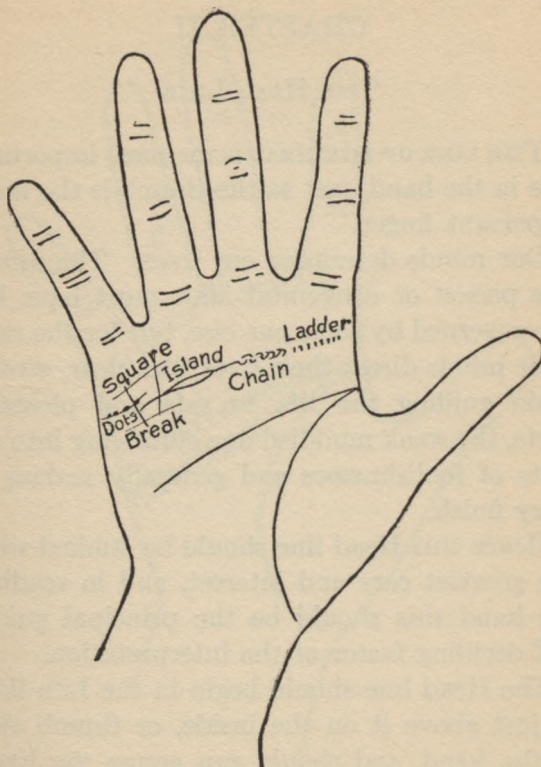


PLATE XXXV

CHAPTER II

THE HEAD LINE

THE LINE OF THE HEAD is the most important line in the hand, just as the thumb is the most important finger.

Our minds determine our lives. The mindless person or congenital idiot must have his life governed by some one else, but for the rest, their minds direct their lives, the clear, strong brain guiding the life to safe and pleasant ports, the weak muddled one stumbling into all sorts of foolishnesses and generally making a sorry finish.

Hence this Head line should be studied with the greatest care and interest, and in reading the hand this should be the principal guide, and deciding factor of the interpretation.

The Head line should begin in the Life line, or just above it on the inside, or thumb side of the hand, and should run across the hand under the Heart line to the mount of Mars. (See Plate XXXVI.)

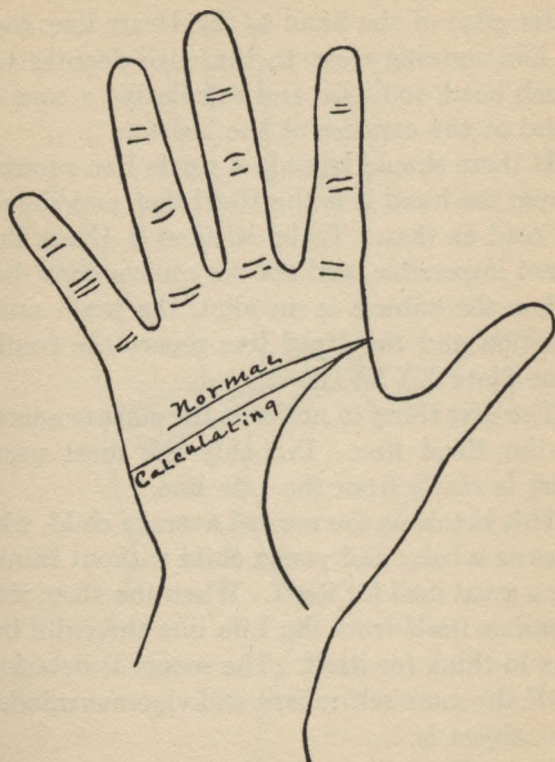


PLATE XXXVI

A normal Head line should not run to the outer edge of the hand as the Heart line does. A line running clear to the edge denotes too much head, too hard and calculating a turn of mind at the expense of the heart.

If there should be only a single line running across the hand it is the Head line, and should be read as that. To be without a Heart line is not impossible, and not very uncommon, but unless the subject is an idiot, the brain must function and the Head line report the result. (See Plate XXXVII.)

The first thing to notice is the start or source of the Head line. Probably the most usual start is rising from the Life line.

This betokens the normal average child, who lives as a baby and young child without thinking a great deal for itself. When the Head line detaches itself from the Life line the child begins to think for itself. The sooner it detaches itself, the more self-reliant and vigorous minded the subject is.

If the Head line runs along for quite a way with the Life line, the subject is shy, sensitive, and not given to asserting himself.

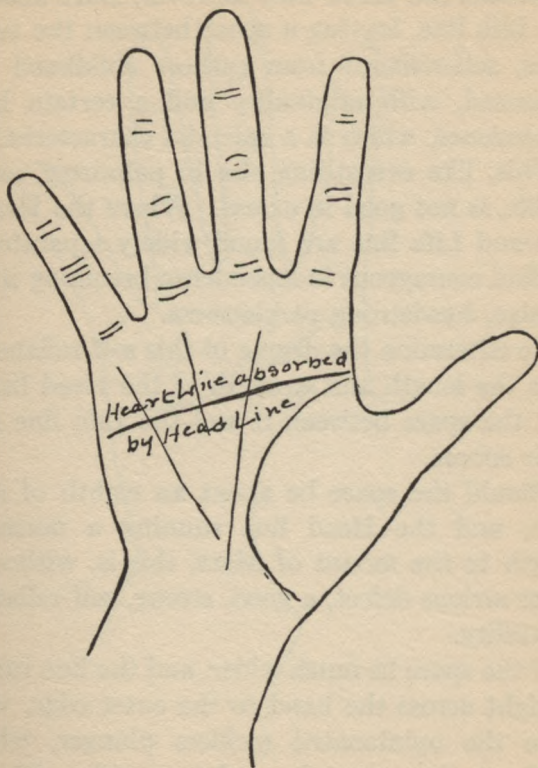


PLATE XXXVII

Should the Head line, however, start above the Life line, leaving a space between the two lines, self-reliance from earliest childhood is indicated, with originality and a certain independence, which is a splendid characteristic.

This, like everything else in palmistry, and in life, is not good in excess. Where the Head line and Life line are found widely separated, we find courageous independence becoming impulsive, headstrong recklessness.

To determine the degree of this self-reliance, note the length and strength of the Head line, and the space between it and the Life line at their source.

Should the space be about an eighth of an inch, and the Head line running a normal length to the mount of Mars, this is, without other serious defect, a good, strong, self-reliant mentality.

If the space be much wider, and the line runs straight across the hand to the outer edge, we have the opinionated reckless plunger, who neither asks nor takes advice. (See Plate XXXVIII.)

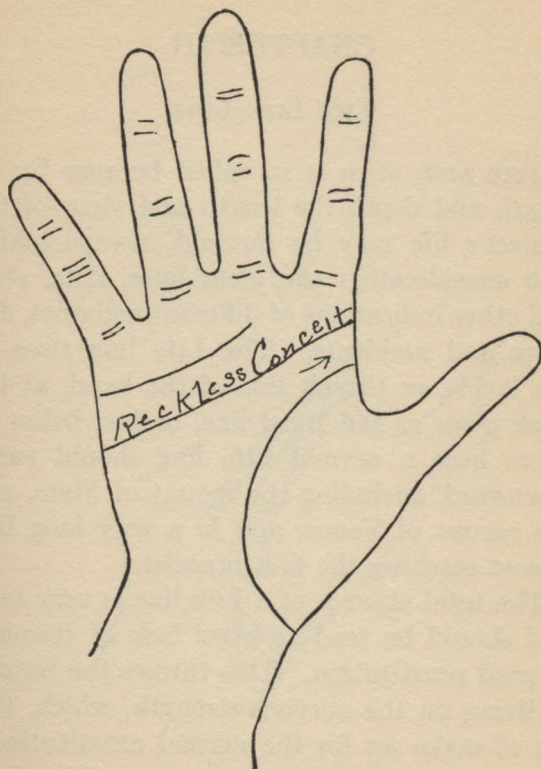


PLATE XXXVIII

CHAPTER III

THE LIFE LINE

THE LIFE LINE is so called because by its length and depth the length and vigor of the subject's life may be foretold, always taking into consideration the cross lines, dots, stars and other indications of different maladies, diseases and accidents. The Life line rises on the inside, or thumb side of the hand, at the same place as the Head line, or just below it. From here a normal Life line should curve downward, encircling the mount of Mars, and the mount of Venus, and in a very long life, almost reaching the first bracelet.

The total absence of a Life line is very rare, and should be read as utter lack of stamina, or good constitution. This throws the burden of living on the nervous strength, which, trying to make up for the normal constitutional strength, is constantly bankrupt, making long rests to recuperate absolutely necessary to the

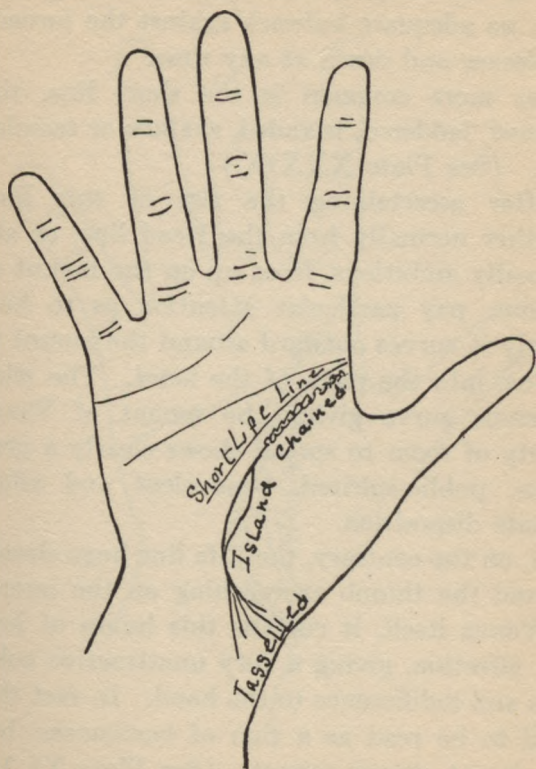


PLATE XXXIX

life of the subject, and in fact, leaving him with no adequate bulwark against the inroads of disease and death at any time.

Far more common is the short line, the chained, laddered, islanded, shallow or tasseled line. (See Plate XXXIX.)

After ascertaining the rise of this line, whether normally from the Head line, or abnormally ambitious, from up on the mount of Jupiter, pay particular attention as to how widely it curves outward around the mount of Venus, into the palm of the hand. The wide generous curve giving the mount of Venus plenty of room to spread shows clearly a generous, public-spirited, benevolent and affectionate disposition.

If, on the contrary, the Life line hugs closely around the thumb encroaching on the mount of Venus itself, it curtails this bump of love and affection, giving a very unattractive coldness and indifference to the hand. In fact this used to be read as a sign of barrenness, but this is not always correct. (See Plate XL.)

An utter absence of sex-appeal would be the more authentic reading.

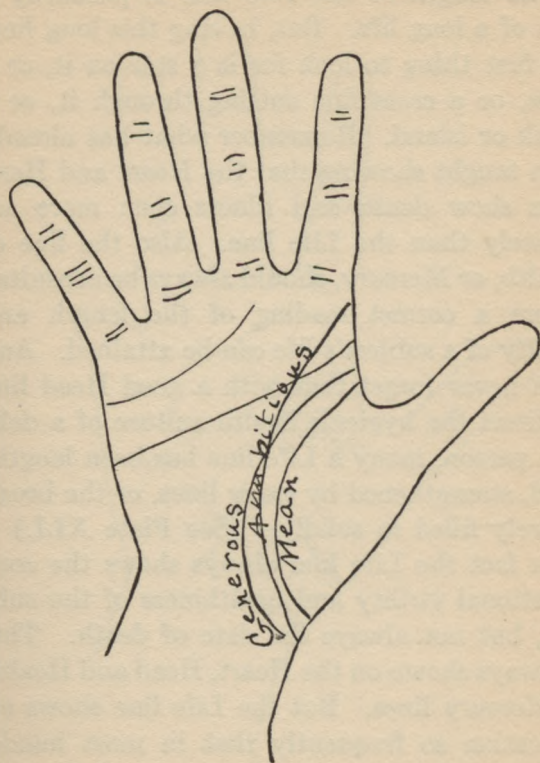


PLATE XL

The length of the Life line is primarily a sign of a long life. But, having this long line, the first thing to look for is a star on it, or a cross, or a cross line cutting through it, or a break or island. Remember what has already been taught showing that the Heart and Head lines show death and illness even more accurately than the Life line. Also the line of Health, or Mercury, should always be consulted before a correct reading of the length and virility of a subject's life can be attained. And then never forget that with a good Head line to direct the hygienic health culture of a delicate person, many a Life line has been lengthened, strengthened by sister lines, or the break entirely filled in solidly. (See Plate XLI.)

In fact the Life line always shows the constitutional virility and healthiness of the subject, but not always the date of death. This is always shown on the Heart, Head and Health or Mercury lines. But the Life line shows an indication so frequently that in most hands, with the other three lines taken carefully into consideration, a very correct conclusion can be

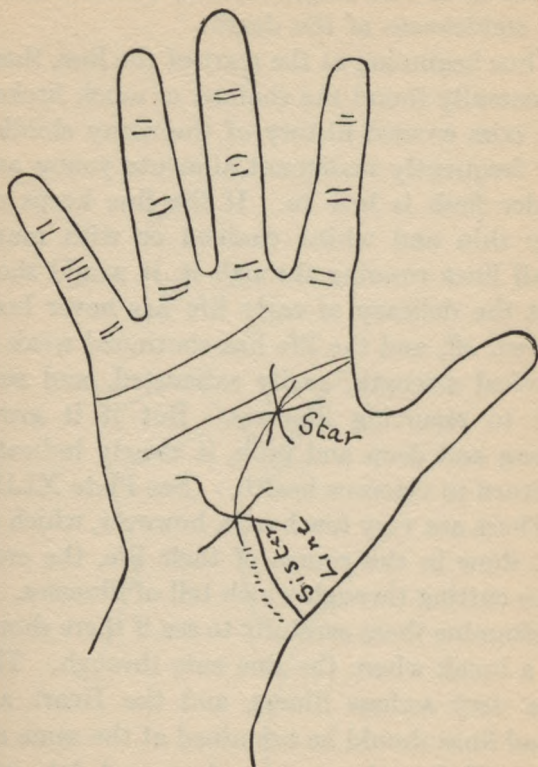


PLATE XLI

drawn as to the length of life, and the cause and suddenness of the death.

Thus beginning at the start of the line, there is generally found the chained or much broken and criss crossed history of the many childish and frequently malignant ailments young and tender flesh is heir to. If the line keeps on very thin and white, chained or with many small lines running through it, it would show that the delicacy of early life has never been thrown off, and the life has continued weak in physical strength, easily exhausted, and subject to recurring illnesses. But if it grows strong and deep and pink, it clearly indicates a return to vigorous health. (See Plate XLII.)

There are very few hands, however, which do not show in the course of their life, the cross lines cutting through which tell of illnesses.

Examine these carefully to see if there should be a break where the line cuts through. This is a very serious illness, and the Heart and Head lines should be examined at the same age to see if there is any star, large red dot, cross or break to confirm the deadly character of this break. If, however, the Life line be deep and

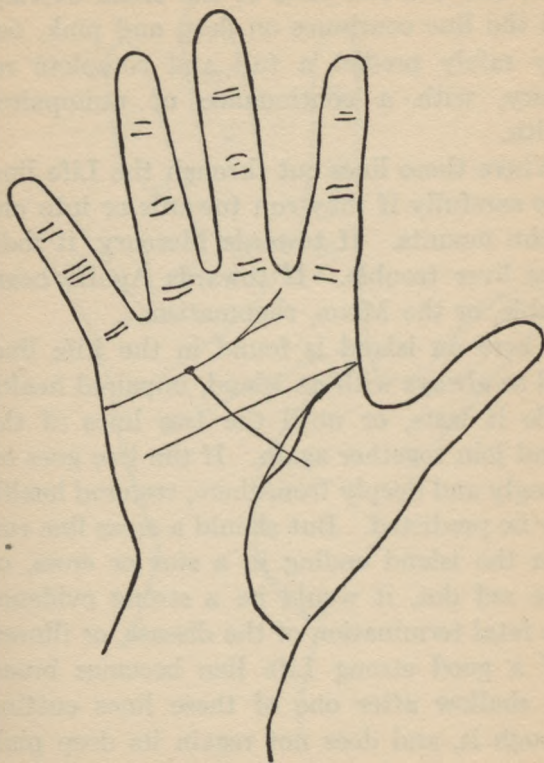


PLATE XLII

pink, and the two ends of the break overlap, and the line continues on deep and pink, one may safely predict a full and complete recovery, with a continuance of unimpaired health.

Where these lines cut through the Life line, note carefully if they run towards or into one of the mounts. If towards Mercury, it indicates liver trouble. If towards Apollo heart trouble, or the Moon, rheumatism.

Where an island is found in the Life line, read as always with an island, impaired health while it lasts, or until the two lines of the island join together again. If the line goes on strongly and deeply from there, restored health may be predicted. But should a cross line run from the island ending in a star or cross, or large red dot, it would be a strong evidence of a fatal termination of the disease, or illness.

If a good strong Life line becomes broad and shallow after one of these lines cutting through it, and does not regain its deep pink normal appearance, the health has been permanently impaired, and the Heart and Head lines should be consulted to determine what

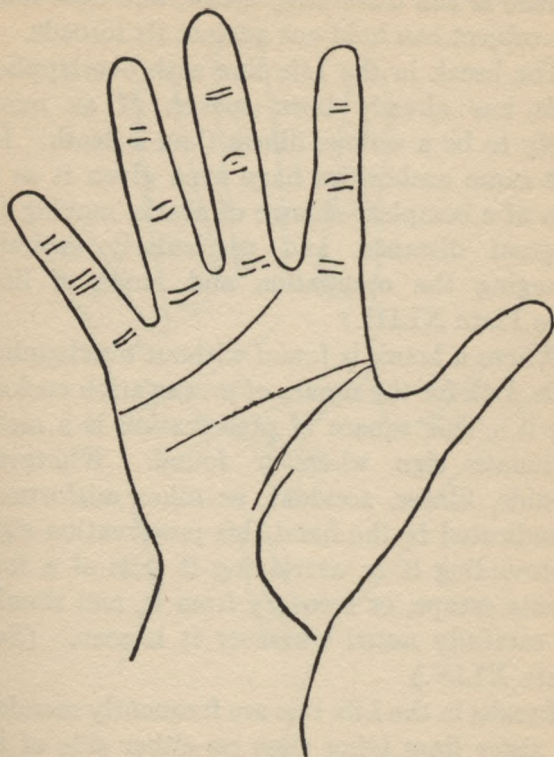


PLATE XLIII

disease is the disturbing factor, and how long the subject can hold out against its inroads.

The break in the Life line with overlapping ends has already been spoken of as more likely to be a serious illness than a death. In fact some authorities have even given it as a sign of a complete change of abode, moving to a great distance, and particularly entirely changing the occupation and mode of life. (See Plate XLIII.)

Where a break is found without overlapping ends, look for the square of preservation enclosing it. This square of preservation is a most fortunate sign wherever found. Whatever trouble, illness, accident, or other misfortune is indicated in the hand this preservation sign surrounding it or overlaying it tells of a fortunate escape, or recovery from it, and should be carefully noted wherever it is seen. (See Plate XLIV.)

Breaks in the Life line are frequently mended by sister lines lying close on either side of it. In fact a thin, chained, or shallow Life line with two or three good vertical lines lying parallel to it and inside it on the mount of

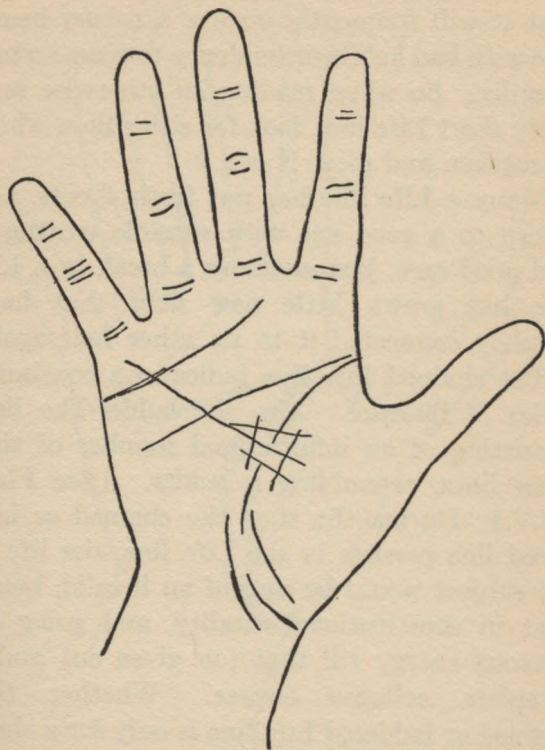


PLATE XLIV

Venus, will be so reinforced and strengthened, that it will frequently outlive a robust heavy line with bad habits or tendency to some serious disorder. So when reading an otherwise seriously short Life line, look for sister lines which strengthen and piece it out.

Many a Life line has put forth shoots, and grown to a good age with sensible treatment and good care, just as many a break in a Life line has grown little new lines that have securely connected it to its other half again.

The chained Life line indicates a continued series of illnesses. Also the ladder-like line, consisting of an infinitesimal number of tiny cross lines, resembling a ladder. (See Plate XLV.) During the time the chained or laddered line persists in the Life line, the life of the subject would be that of an invalid, bankrupt in constitutional vitality, and going on nervous energy till that too gives out and a complete collapse ensues. Whether this chained or laddered Life line is only for a short distance, or is chronic, these subjects should be warned to be sparing in muscular efforts, refuse to worry, cultivate a cheerful disposition, eat

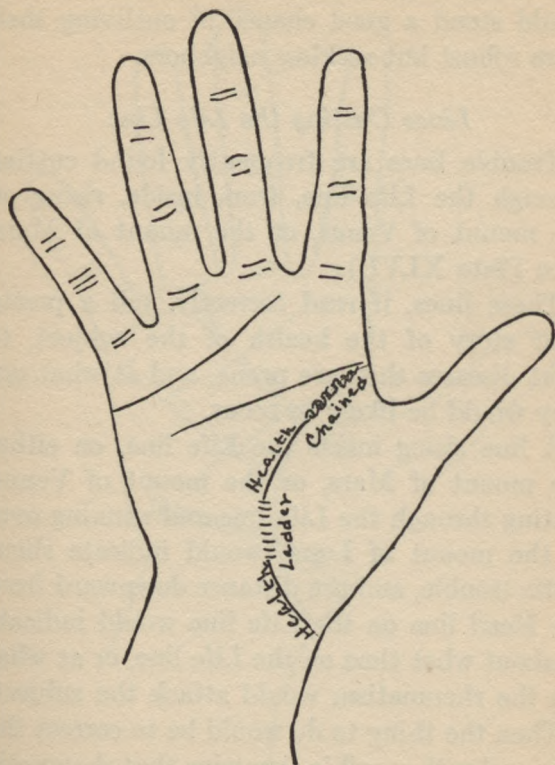


PLATE XLV

and sleep regularly and sensibly, and they would stand a good chance of outliving their more robust but reckless neighbors.

Lines Cutting the Life Line

Trouble lines are frequently found cutting through the Life line, from inside, rising on the mount of Venus, or the mount of Mars. (See Plate XLVI.)

These lines, if read correctly, tell a pretty clear story of the health of the subject, to what diseases they are prone, and at what age they would be likely to occur.

A line rising inside the Life line, on either the mount of Mars, or the mount of Venus, cutting through the Life line and running over to the mount of Luna, would indicate rheumatic trouble, and the distance downward from the Head line on the Life line would indicate at about what time on the Life line, or at what age the rheumatism would attack the subject.

Then the thing to do would be to correct the diet, and with sensible care wipe that rheumatic line right off the hand before the attack of rheumatism had a chance to accumulate.

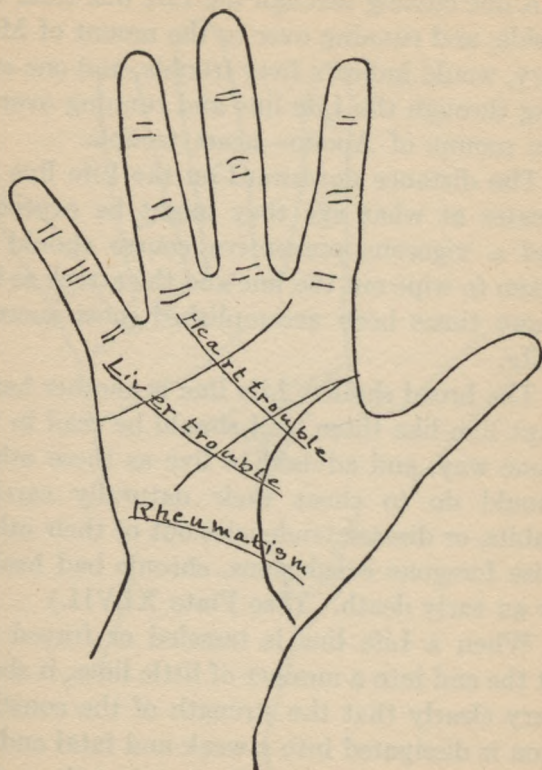


PLATE XLVI

A line cutting through the Life line from the inside, and running over to the mount of Mercury, would indicate liver trouble, and one cutting through the Life line and running over to the mount of Apollo—heart trouble.

The distance downward on the Life line indicates at what age they might be expected, and a vigorous preventive course should be taken to wipe out the line and the attack as has many times been accomplished most successfully.

The broad shallow Life line is another bankrupt line like these, and should be read in the same way, and advised to live as these others should do to cheat their naturally careless habits, or disease tendencies out of their otherwise foregone conclusions, chronic bad health, or an early death. (See Plate XLVII.)

When a Life line is tasseled or frayed out at the end into a number of little lines, it shows very clearly that the strength of the constitution is dissipated into a weak and fatal ending. But this tassel is generally found at the end of a long Life line where it would be natural to look for the gradual diminishing of the life

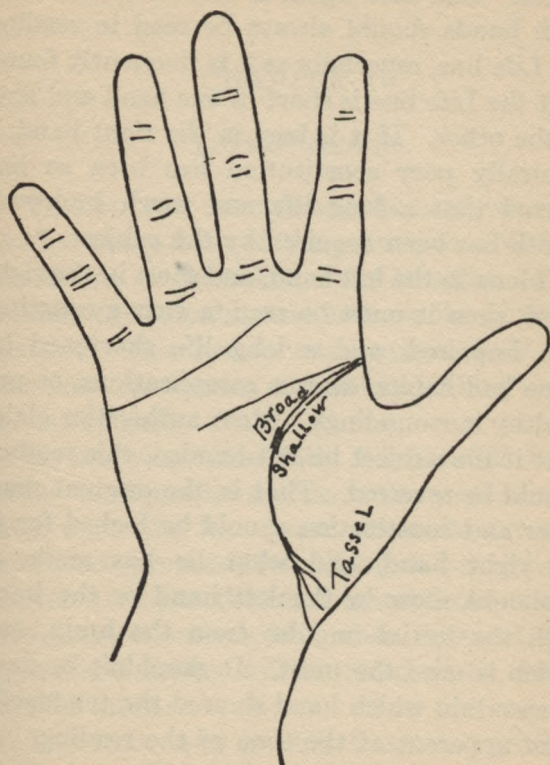


PLATE XLVII

forces. And here again it is pointed out that both hands should always be read in reading the Life line, especially as it is frequently found that the Life line is short in one hand and long in the other. If it is long in the right hand, a naturally poor constitution has been so improved that a long life and much improved health has been acquired by the subject.

If long in the left hand, and short in the right hand, then it must be read, a strong constitution impaired, and a long life shortened by some bad habits, disease complications, or unhealthy surroundings. Most authorities claim that if the subject be left-handed, this reading should be reversed. That is, the original character and constitution should be looked for in his right hand, and what he has made of it should show in the left hand or the hand with the initial impulse from the brain, and which is used the most. It shouldn't be hard to ascertain which hand showed the tendencies most apparent at the time of the reading.

CHAPTER IV

LINE OF SATURN

THE LINE OF SATURN OR FATE LINE rises normally at the base of the palm just above the Rascettes, or bracelets, runs straight up the middle of the palm, and ends on the mount of Saturn. This line is concerned entirely with the financial success, and money-making ability of the subject.

By studying it carefully it is possible to tell when the financial success is the most assured, and when the lean years are to be expected, and made provision for. When it would be the easiest to make the most money, and register the greatest success, and when twice as much effort and brains will be required to achieve half as much.

The FATE LINE is read from the wrist up. (See Plate XLVIII.) So quite naturally as in the Life line, the first part of the Fate line is

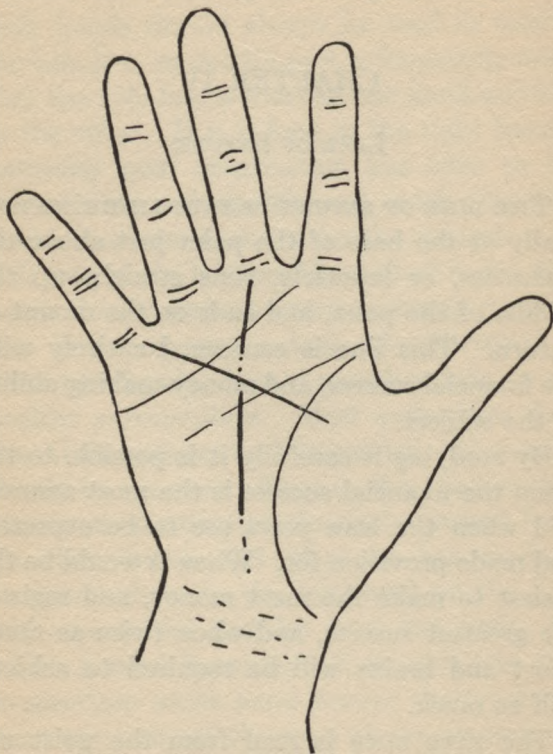


PLATE XLVIII

frequently found negligible and poorly marked during the years of infancy. In some particularly dependent and unassertive children the Fate line doesn't even start until over one quarter of the way up the palm.

The Perfect Fate Line

The long straight Fate line, unwavering and unbroken, running from the bracelets on the wrist straight up to, and well on to the mount of Saturn (but not into the middle finger), is the Fate line which promises real money.

The Gypsies read this line as being very fortunate, the happy possessor not only making money easily himself, but attracting money to him by his personality.

They seem to think that any one having this line just naturally attracts money.

Even as a child the person having this line would be self-reliant and a real go-getter.

Should the Fate line run into the middle finger, it would accentuate and strengthen the attributes of Saturn too greatly, and it would become unfortunate, for all the money could not bring happiness to one whose distrust of,

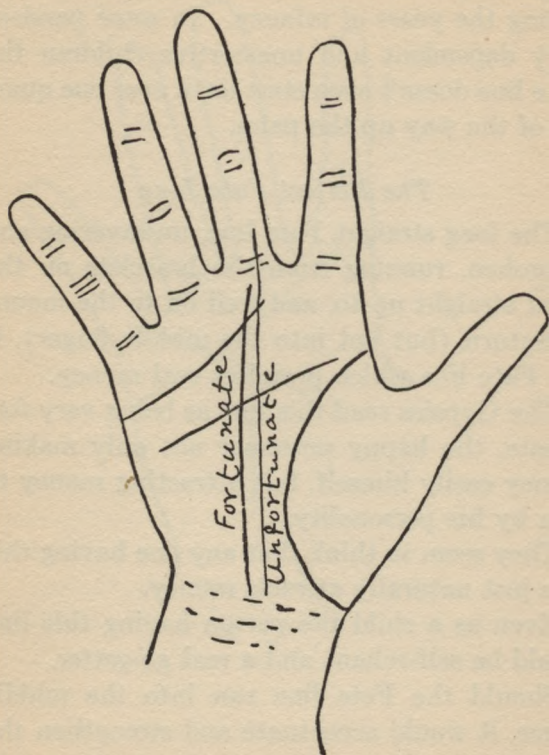


PLATE XLIX

and dislike for his fellow men was so intensified. (See Plate XLIX.)

In contradistinction to this self-reliant line, they read the Fate line rising from the mount of Luna as a sign that money will come to them from "over the water." When asked if it would come over the ocean, they said, "Any water, any stream, it will come." They conveyed the idea that it would be a legacy, or come through marriage, or in some way without working very hard for it. (See Plate L.)

Our own authorities give this marking as money from a legacy, or money from a rich marriage. So the two readings are quite similar, which tends to make them more probable.

The Fate line is sometimes, but more rarely, found starting from inside the Life line, on the mount of Venus, and cutting through the Life line to the middle of the hand, and then up to the mount of Saturn. Inside the Life line, on the mount of Venus is where the near relatives of the subject leave their mark, so this line is read money or success from a near relative. (See Plate LI.)

The Fate line must be read in both hands,

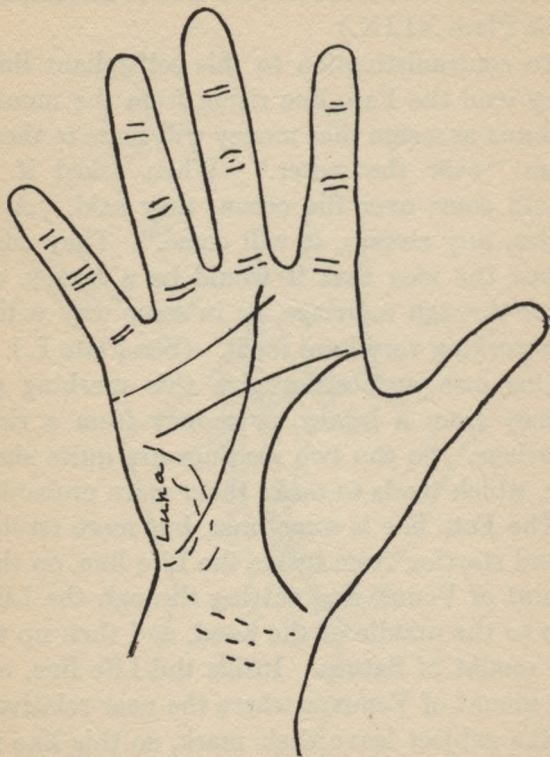


PLATE L

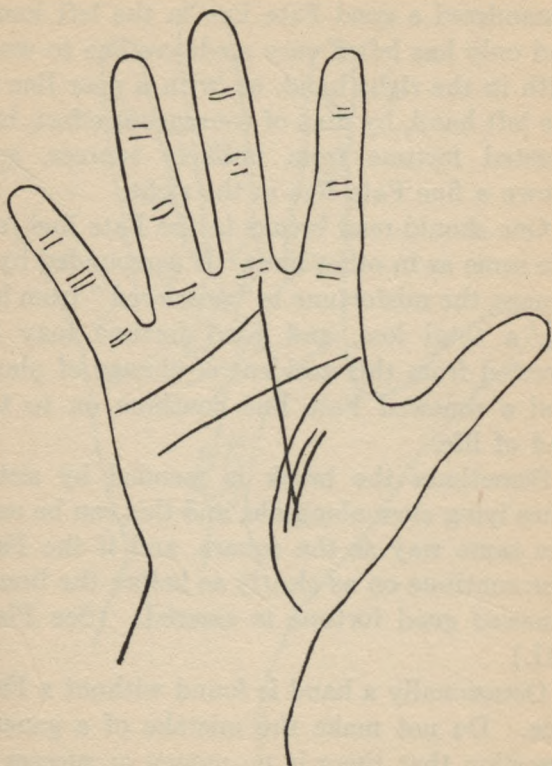


PLATE LI

to ascertain whether the subject has lazily squandered a good Fate line in the left hand, and only has left a very mediocre one to work with in the right hand, or, with a poor line in the left hand, by dint of courageous effort, has wrested fortune from unlikely sources, and grown a fine Fate line in the right.

One should read breaks in the Fate line just the same as in other lines. If surrounded by a square, the misfortune is "preserved" from being a total loss, and good fortune may be wrested from this accident or change of plans, and a renewed Fate line continue on to the end of life.

Sometimes the break is mended by sister lines lying close alongside, and this can be read the same way as the square, and if the Fate line continue on as clearly as before the break, renewed good fortune is assured. (See Plate LII.)

Occasionally a hand is found without a Fate line. Do not make the mistake of a general assertion that there is no money or success in this hand. There have been too many rich and successful people found without a vestige of

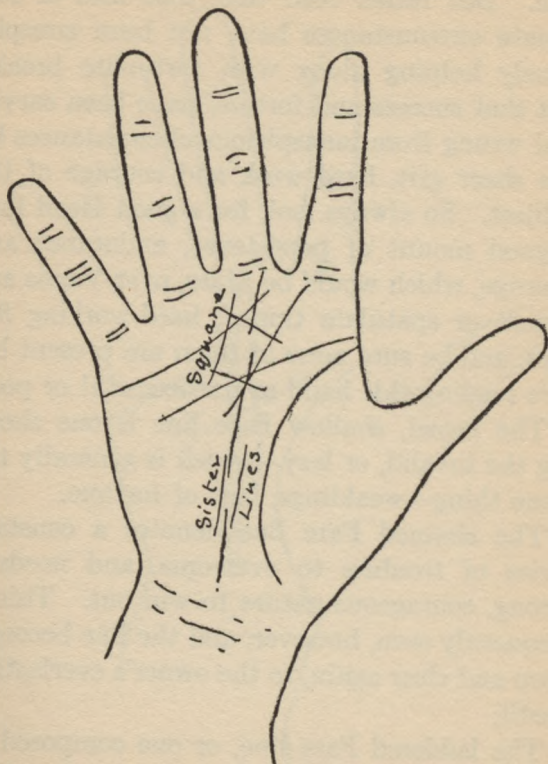


PLATE LII

one. But rather read this, that fate or fortunate circumstances have not been conspicuously helping along with fortunate breaks, but that success and fortune have been carved and wrung from inauspicious circumstances by the sheer grit, hard work and courage of the subject. So always look for a good Head line, a good mount of persistence, endurance and courage, which would be Mars, over Venus and square or spatulate tipped, hard-working fingers, and be sure none of them are present before reading this hand as unsuccessful or poor.

The broad, shallow Fate line is one showing the invalid, or lazy—which is generally the same thing—weaklings, lack of fortune.

The chained Fate line denotes a constant series of troubles to overcome, and needs a strong, courageous nature to win out. This is frequently seen, however, and the line becomes deep and clear again, to the owner's everlasting credit.

The laddered Fate line, or one composed of tiny cross lines, tells of constant interruptions also, and is read much the same as the chained line. (See Plate LIII.) In reading all of these

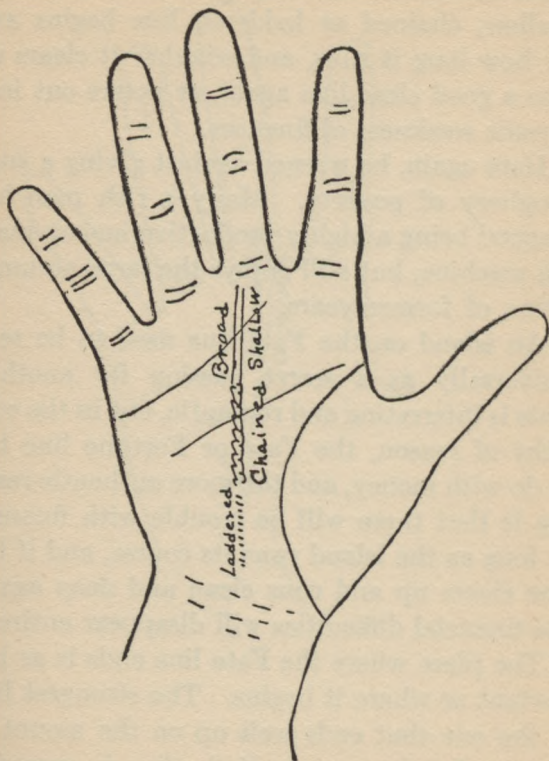


PLATE LIII

weak lines, note carefully just when the weak shallow, chained or laddered line begins and for how long it runs, and whether it clears up into a good clear line again, or peters out into chronic weakness of finances.

Here again, be warned against giving a snap prophecy of poverty. Many a rich man has stopped being a highly productive money-making machine, but still enjoys the large accumulation of former years.

An island on the Fate line used to be read universally as a secret passion for another. This is interesting and romantic, but in the cold light of reason, the Fate or Fortune line has to do with money, and the more authentic reading is that there will be trouble with finances as long as the island runs its course, and if the line clears up and runs clean and deep again, the financial difficulties will disappear entirely.

The place where the Fate line ends is as important as where it begins. The strongest line is the one that ends well up on the mount of Saturn, but here again if the line is excessive and runs up into the finger of Saturn, the char-

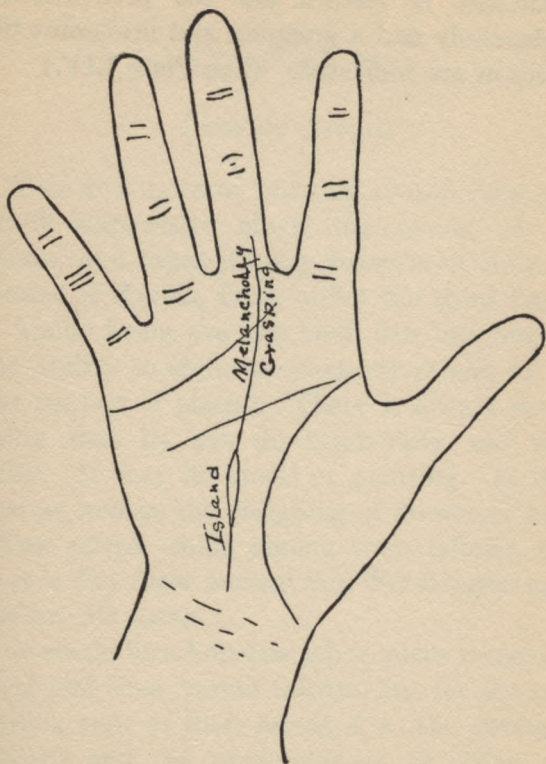
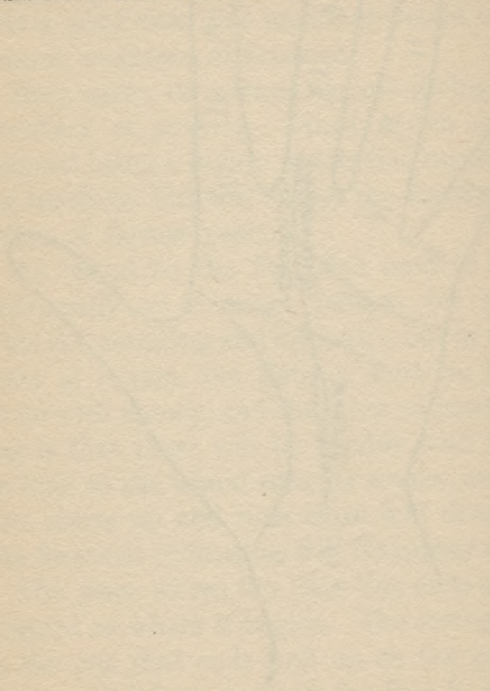


PLATE LIV

acteristics of Saturn are too pronounced—melancholy and a grasping and intolerant disposition are indicated. (See Plate LIV.)



CHAPTER V

LINE OF APOLLO

THE SUN LINE OR LINE OF APOLLO rises normally somewhere about the mount of the Moon, and takes its way towards or into the mount of Apollo, lying under the third finger.

Apollo being the Sun God, this line denotes the ability to shine in whatever sphere of life the subject is placed. There is always something that he can do beautifully and skilfully. It may be music or painting. It may just as well be the designing of dresses or hats. These people shine among their fellows, and that is why those ancient Sun Worshipers gave the line its name.

It would be a hopeless job to place these subjects and their varied talents, but for the prevailing type of their hands, *i. e.*, the strongest mount, and the predominance of either the psychical, mental (or practical), or materialistic trend of their natures.

So it is wise to read this line as skilful and executive, capable of succeeding in its given line and station.

There are very few perfect Apollo lines, many hands are found without them entirely. Those without will have to carve their way to success, and frequently do, most satisfactorily.

But the fortunate person who has one certainly seems to attract friends, success, money and, frequently, position and fame.

The line of Apollo strengthens the Fate or Saturn line. It takes its place if the line of Saturn is entirely absent, and frequently, where the line of Saturn stops, the line of Apollo will begin, or if already begun, will strengthen and carry on to a good successful old age. (See Plate LV.)

This line must be read with care for skilled capability and success just as all the other lines are read, noting where it is strong and deep, for the greatest success, or broad and shallow, thin and fine, ladderred, chained, islanded or broken, for obstacles to success, or a diminution of it while these last.

Thus, reading carefully, beginning at the

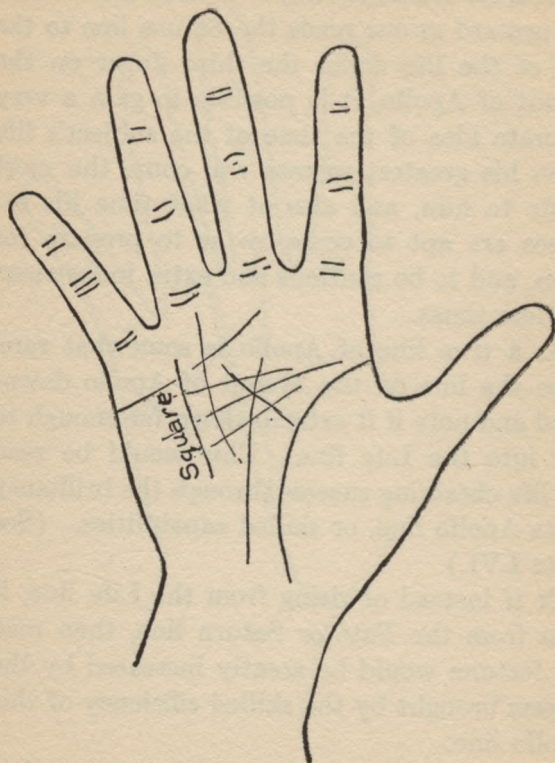


PLATE LV

bottom for the beginning of their life, and reading upward as one reads the Saturn line to the end of the life under the third finger on the mount of Apollo, it is possible to gain a very accurate idea of the time of the subject's life when his greatest success will come the most easily to him, and also at what time his reverses are apt to come, so as to prepare for them, and to be cautious and extra industrious at these times.

As a true line of Apollo is somewhat rare, trace the line on the Mount of Apollo downward and note if it extends down far enough to run into the Life line. This would be read the life obtaining success through the brilliancy of its Apollo line, or skilled capabilities. (See Plate LVI.)

Or if instead of rising from the Life line, it rises from the Fate or Saturn line, then read the fortune would be greatly increased by the success brought by the skilled efficiency of this Apollo line.

It isn't that money is not being made as fast as before but that the sheer making of money is not the most important thing any more, but

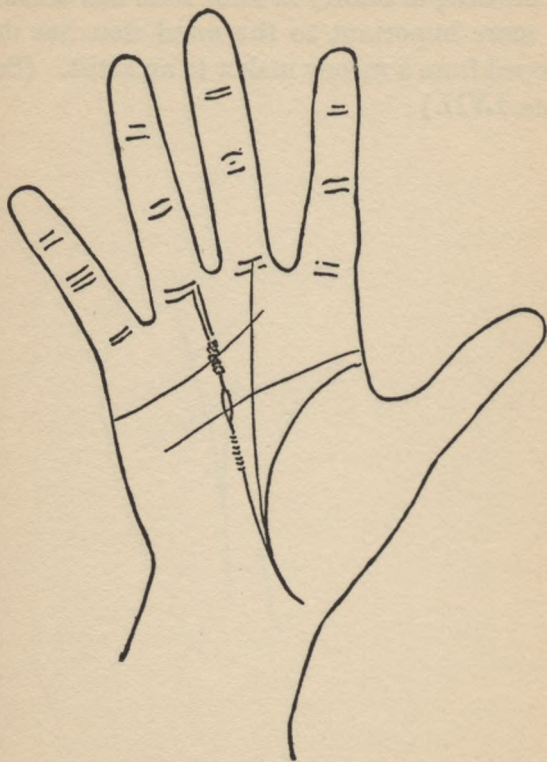
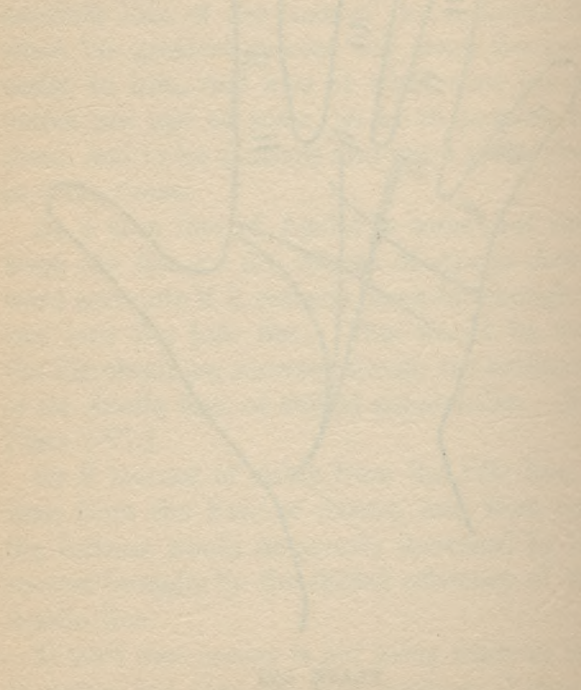


PLATE LVI

the creating of beauty in some form has become far more important to the mind that has developed from a money maker to an artist. (See Plate LVII.)



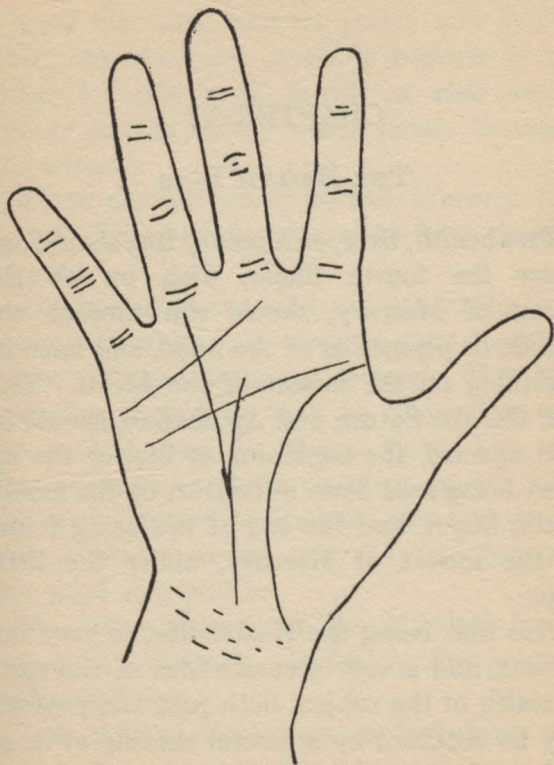


PLATE LVII

CHAPTER VI

THE HEALTH LINE

THE health, liver, or Mercury line should end under the fourth finger, high up on the mount of Mercury, should run through the outside or percussion of the hand, and have its beginning on the mount of the Moon. This line, like the Saturn and Apollo line, should be read upward, the beginning of life, or the infancy being read down at its start on the mount of the Moon, and the end of life being found on the mount of Mercury, under the little finger.

This line, being the Health line, is very important, and a very accurate idea of the state of health of the subject both past and present, may be obtained by a careful reading of it, as well as the insight into the past and present state of the subject's finances which it gives.

For a good Mercury line indicates not only a good digestion, and an active and healthy liver, but also, and probably because of and aided by this good health, a clear-headed money-making ability which points to wealth and success.

There are not many perfect Mercury lines found. There are not many perfectly healthy persons.

The most common kind, unfortunately, is the broken, irregular one showing good health at times, and then again not so good. This Mercury line should be read in connection with the mounts, and the Heart, Head, Life, and Fate lines, to check up on them exactly when and how the health, financial ups and downs, and artistic successes may be expected, and how good they will be.

The utter absence of the Mercury line is not at all a bad sign. In fact no line is better than a bad one.

The chained line shows a bad liver, and poor business is generally a natural result.

An island on it indicates bad health at the time on the line it occurs, lasting for the length

of the island and then clearing up. (See Plate LVIII.)

Broad shallow places in the line, or the whole line broad and shallow may always be read as weak, unhealthy action of the liver at those times or during the whole life.

Should a branch rise from the Mercury line to the mount of Saturn it is a splendid indication of sober judgment and good business acumen. One rising to the mount of Apollo gives a brilliant agreeable personality to aid in financial success.

The Mercury line ending in a fork on the mount of Mercury shows that the subject will be engaged in two pursuits or enterprises, and if the lines are both strong, will probably be making money from both of them.

The Mercury line is a money getting line as well as a health line, and some of the bad lines, especially taken with a crooked little finger, indicate quite too plainly the ill health that has depressed and warped the mind till the subject has put the sheer getting of money before the ethics of how to get it properly, and we

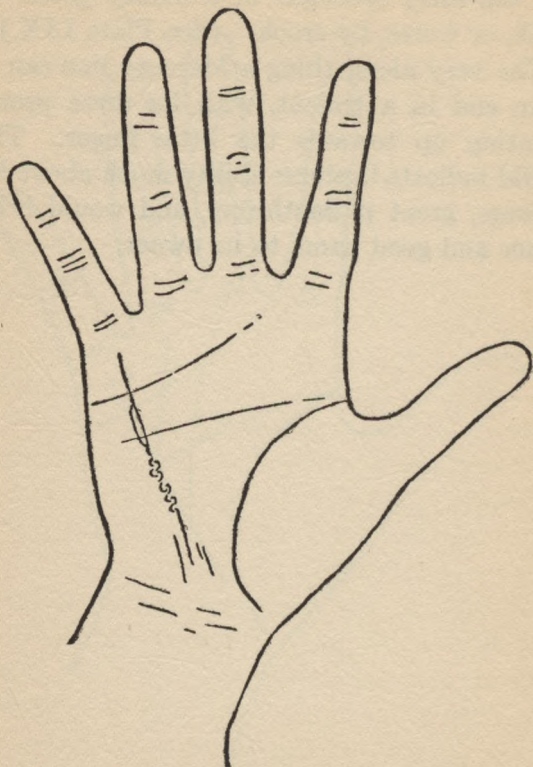


PLATE LVIII

see the sorry spectacle of a money getter by hook, or worse, by crook. (See Plate LIX.)

The very nicest thing a Mercury line can do is to end in a trident, with its three prongs pointing up towards the little finger. This would indicate business ability much above the average, great philanthropy, and would bring honor and good name to its owner.

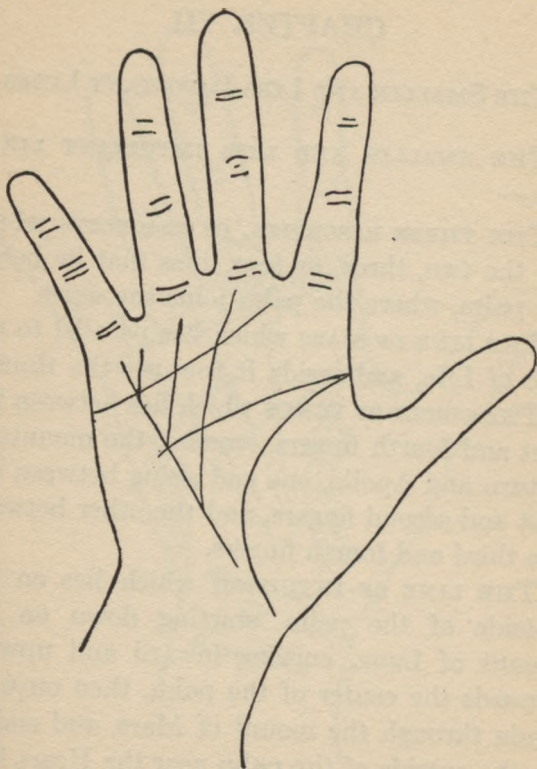


PLATE LIX

CHAPTER VII

THE SMALLER AND LESS IMPORTANT LINES

THE SMALLER AND LESS IMPORTANT LINES ARE,—

THE THREE RASCETTES, OR BRACELETS which are the two, three, or four lines that lie below the palm, where the palm joins the wrist.

THE LINE OF MARS which lies parallel to the line of Life, and inside it towards the thumb.

THE GIRDLE OF VENUS which lies between the first and fourth fingers, crossing the mounts of Saturn and Apollo, one end rising between the first and second fingers, and the other between the third and fourth fingers.

THE LINE OF INTUITION which lies on the outside of the palm, starting down on the mount of Luna, curving inward and upward towards the center of the palm, then outward again through the mount of Mars, and ending on the outside of the palm near the Heart line.

THE RING OF SATURN which lies at the base

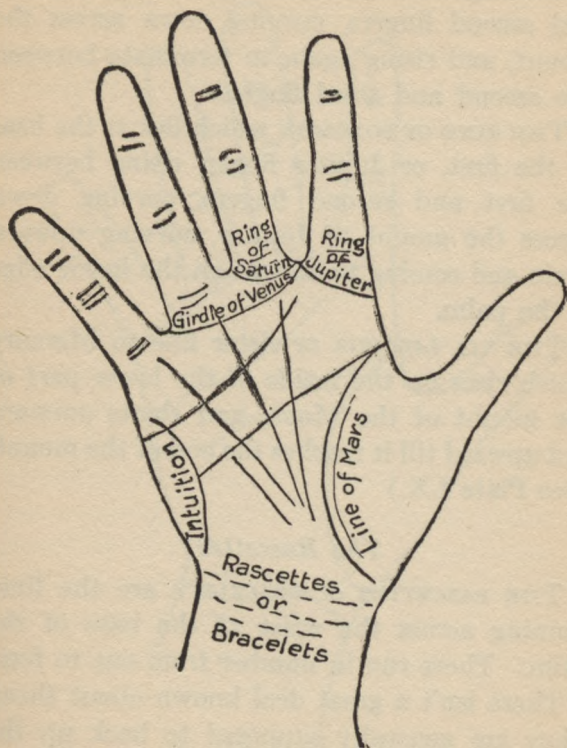


PLATE LX

of the finger of Saturn, rising between the first and second fingers, curving down across the mount, and rising again to terminate between the second and third fingers.

THE RING OF SOLOMON which lies at the base of the first, or Jupiter finger, rising between the first and second fingers, curving down across the mount of Jupiter, curving upward again and coming to an end on the inside edge of the palm.

THE VIA LASCIVIA or sister line to Mercury which rises on the inside of the lower part of the mount of the Moon, and slants outward and upward till it reaches the end of the mount. (See Plate LX.)

The Rascettes

THE RASCETTES or BRACELETS are the lines running across the wrist at the base of the palm. These run in number from one to four.

There isn't a great deal known about them. They are generally supposed to back up the Life line as indications of a strong constitution.

All the Gypsies, and most of the authors of palmistries, however, agree on one point:

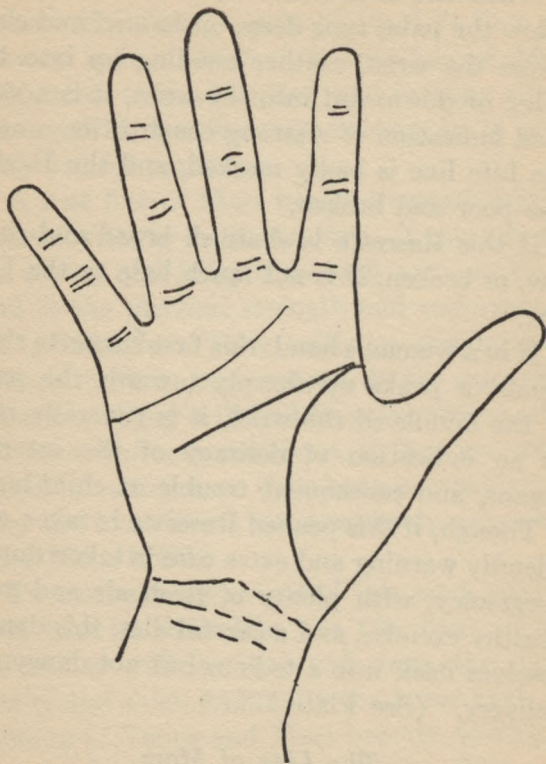


PLATE LXI

When the first Rascette, or horizontal line below the palm runs deep, unchained and clear across the wrist, neither bending up into the palm, or downward into the wrist, it is a very good indication of a strong constitution, unless the Life line is badly marked, and the Health line poor and broken.

If this Rascette is chained, broad and shallow, or broken, it is not much help to the Life line.

If in a woman's hand, this first Rascette rises, bends or peaks up sharply towards the palm in the middle of the wrist, it is generally read as an indication of delicacy of the internal organs, and consequent trouble at child-birth.

Though, if this peaked Rascette is taken as a friendly warning and extra care is taken during pregnancy, with plenty of fresh air and good healthy exercise, and a careful diet, this danger resolves itself into a tedious but not dangerous delivery. (See Plate LXI.)

The Line of Mars

THE LINE OF MARS is a sister line of the Life line. It lies very close to it, just inside

of it, and should not be confused with the Influence lines lying inside of the Life line, but farther inside. In fact, a true line of Mars, lying close to the Life line, and running all the way with it, is sufficiently uncommon to merit very careful reading.

A true line of Mars brings tremendously increased vitality to the subject. If the Life line be strong and long, there will seem to be no end to the physical strength and endurance of its possessors. They will be indefatigable drivers, both in business and in the pursuit of pleasure. They will still be going strong when all their business associates, if they are sober, steady characters, or their boon companions, if they are loose livers, are completely exhausted. (See Plate LXII.)

To ascertain the extent of this extra vitality, first take its sister line, the Life line. If this be red as well as long and deep, the hands heavy and thick, especially the lower part, the mounts of Venus and Mars heavily developed, the third phalanges of the fingers thick, one would be safe to say the subject would be possessed of such excessive vitality that no or-

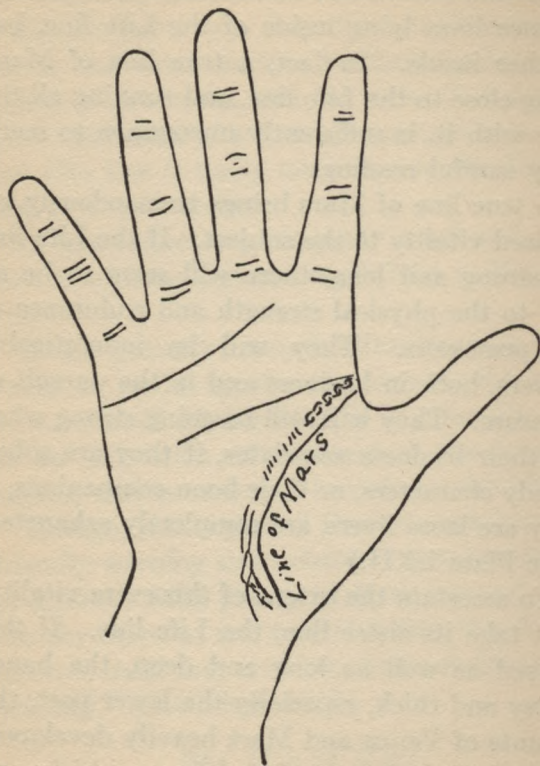


PLATE LXII

dinary pursuit or profession, except perhaps pugilism could reasonably tire him, and the excess would overflow in all sorts of animal spirits, leading to overeating, drinking and less harmless indulgences.

On the other hand, a thin, broken Life line with a good line of Mars traveling closely along with it would indicate not such good health, but an underlying strength of constitution, and a stubborn tenacity of life which frequently amazes one in delicate people, who keep right on living in their own fragile way when most of their robust contemporaries are long since gone.

The Girdle of Venus

THE GIRDLE OF VENUS lies above the Heart line, running across the mounts of Saturn and Apollo, beginning between the first and second fingers, and ending between the third and last finger. (See Plate LXIII.)

In the ancient days, this line was considered a double or sister Heart line, and was supposed to give a great excess of ardor to the subject. So much so, in fact, that the unfortunate pos-

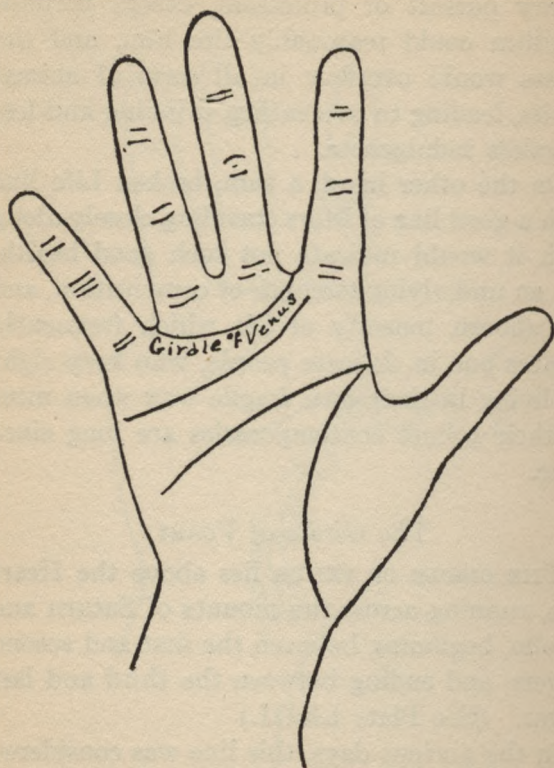


PLATE LXIII

essor of a Girdle of Venus was read offhand as a trifier and a rake, no matter how steady and serious his habits, or how refined or cold his nature, or delicate his health. Some of our best authorities nowadays consider it a mark of intense nervousness, and we certainly frequently find it on the thin delicate hand of a shy retiring recluse, whose excess of nervous energy constantly drives him beyond his strength.

Of course, if the Girdle of Venus is found on a thick heavy hand, with a heavy mount of Venus, and thick third phalanges to the fingers, especially if the lines are deep and red, it is a pretty sure indication that this subject is predisposed to all excesses, and the Girdle has simply added still more nervous energy to his naturally carnal habits. On this type the Girdle is generally deep and red.

Hysteria

In direct contradiction of the red lined beefy hand, with its deep red Girdle of Venus, there is the thin unhealthy hand, extremely sensitive

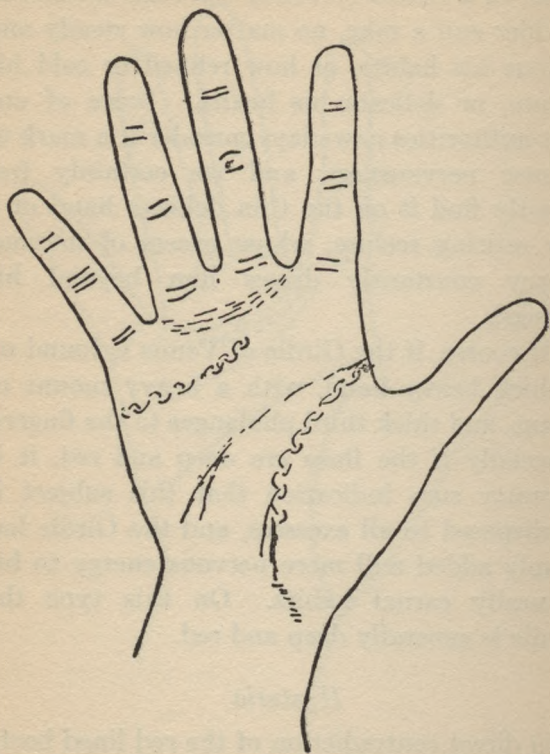


PLATE LXIV

and nervous, where it is quite common to find the Girdle.

Here it will generally be found to be thin, broken, seldom red, and most frequently composed of a number of small sketchy lines.

Where one finds three distinct, sketchy, broken lines, one can be pretty sure that the nervousness and supersensitiveness will occasionally overbalance into hysteria.

If the Heart line is chained and weak, the Head line weak and drooping too far down on the mount of Luna, and a weak Life line, one could be sure of hysteria almost to hallucinations. (See Plate LXIV.)

But with a good Head line, a good strong thumb, and a Life line strengthening as it goes along, one could have hopes that these sickly little lines might very easily fade out and disappear.

The broken Girdle of Venus is also quite frequently found like the sketchy one, in the nervous hand of many criss-cross lines.

This broken Girdle generally starts from both ends, but there is a more or less wide, unlined space open between the two ends. (See Plate LXV.)

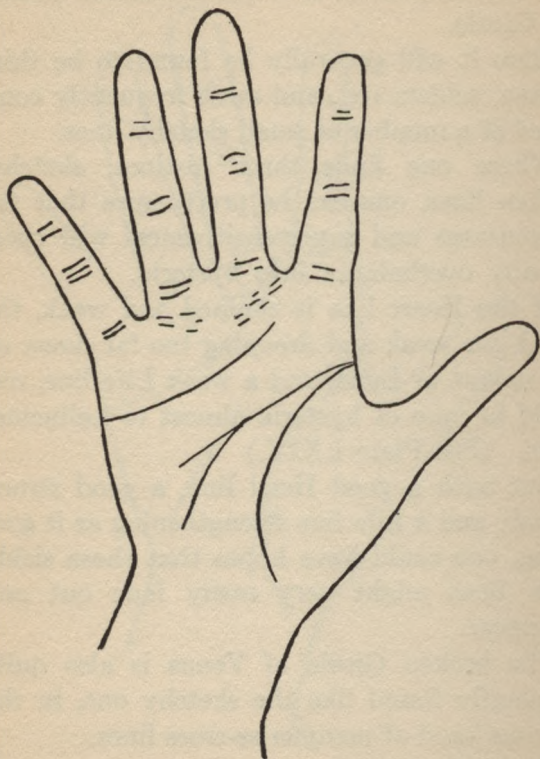


PLATE LXV

This is much better because, though it shows the predisposition towards nervousness, there is not the complete nervous bankruptcy prophesied by the sketchy lines clear across the two mounts of Saturn and Apollo.

The Girdle does two things,—as the sister line to the Heart line, it overbalances the love and passion, generally producing a hopelessly unprincipled flirt, and—it also cuts across the mounts of Apollo (artistic ability), and Saturn (steadiness and good principles), leaving, without these good characteristics, a balked, spoiled, unsatisfied, unsuccessful life.

But the broken Girdle does not entirely cut off these two good traits. It leaves a more or less wide open space in the middle for the good talents to work through, so one would read it as quite susceptible and a little unstable, but not as a spoiled life. (See Plate LXV.)

The Line of Intuition

THE LINE OF INTUITION is quite rare. It begins low on the mount of the Moon and, bending in towards the center of the palm,

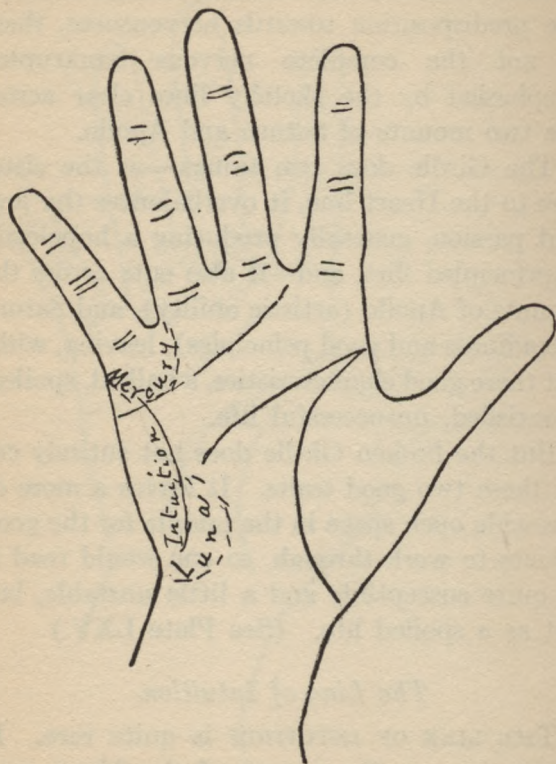


PLATE LXVI

curves outward again, rising into or near the mount of Mercury.

Those having this line strongly marked certainly seem to have an uncanny way of getting correct impressions of people and conditions that entirely pass over the heads of most people.

Their first impression of those whom they meet is so apt to be true, confirmed afterward by subsequent acquaintance, that these subjects with the strong intuition line should be counselled to pay more attention to this gift, noticing their first impressions, and confirming them as often as possible afterward. According to their type of hand, as in so many other instances, will these intuitionists be hard working, or brilliant successes, lazy, superstitious, weak-kneed failures, or as sometimes happens shrewd Mercurian tricksters. (See Plate LXVI.)

This line of Intuition, being a sister line to the line of Mercury, accentuates and strengthens all the Mercurian traits, and it will be necessary to consult the rest of the hand very carefully to ascertain whether this gift of insight

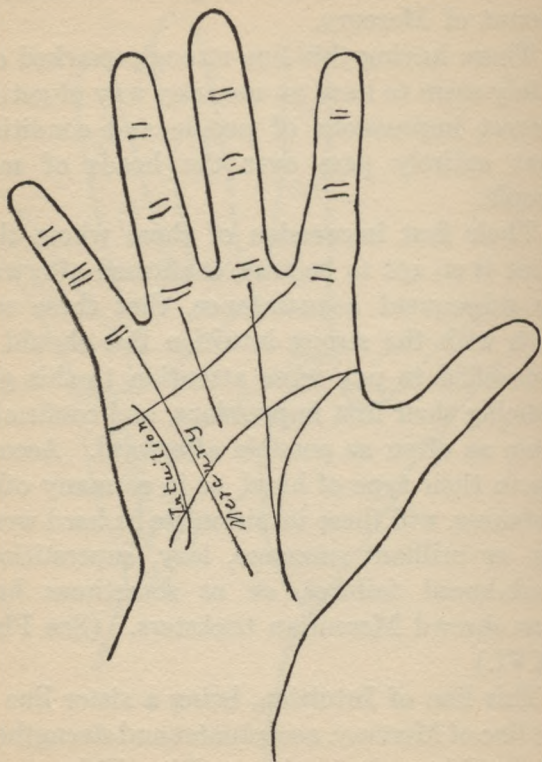


PLATE LXVII

will be apt to be used in a broad-minded, intellectual and useful way, or in mean and money-grabbing trickery. And where one finds weak, superstitious, imaginative natures which a distorted valuation of this line might overbalance, set them right in no uncertain terms, that their usefulness may not be lost in cheap trickery.

With a too imaginative Head line, and a strong line of intuition an otherwise good mentality might very easily be overbalanced, and become either a cheap charlatan, or an unstable, self-deceived, easily-influenced follower of unwholesome cults. (See Plate LXVII.)

The Ring of Saturn

THE RING OF SATURN encircles the base of the second finger, and cuts across the mount of Saturn.

The mount and finger of Saturn are the balance wheel, the sober judgment of the whole hand. Thus, if the Ring of Saturn cuts off and weakens the balance wheel of the hand, the subject, without a balance or steadfastness turns uncertainly from one occupation to an-

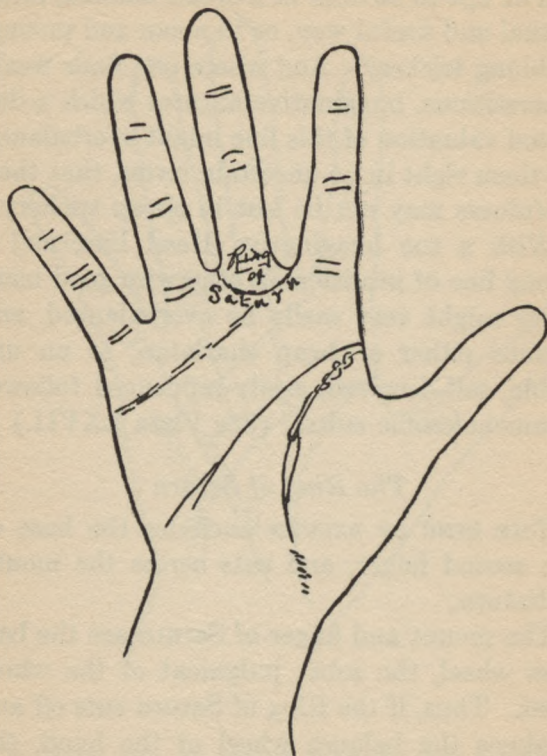


PLATE LXVIII

other, one belief to another, one companion to another.

This would militate against success in business, in marriage, and in keeping the high opinion of society. With this handicap it would take a brilliant brain, an attractive personality, and a tremendous ethical urge to keep from becoming a rolling stone, with no sensible objective, no firm friends, and no good habits.

One can see how, in an otherwise weak hand, this inhibitive Ring of Saturn could readily be found in the hands of derelicts in penitentiaries, poorhouses and asylums. (See Plate LXVIII.)

The next best to none, is the one which starts from each side of the finger of Saturn, but does *not* meet. This leaving an open space for the balance wheel of the mount of Saturn to work through, makes all the difference in the world in this sign, and simply gives a friendly warning to ride hard on a disposition

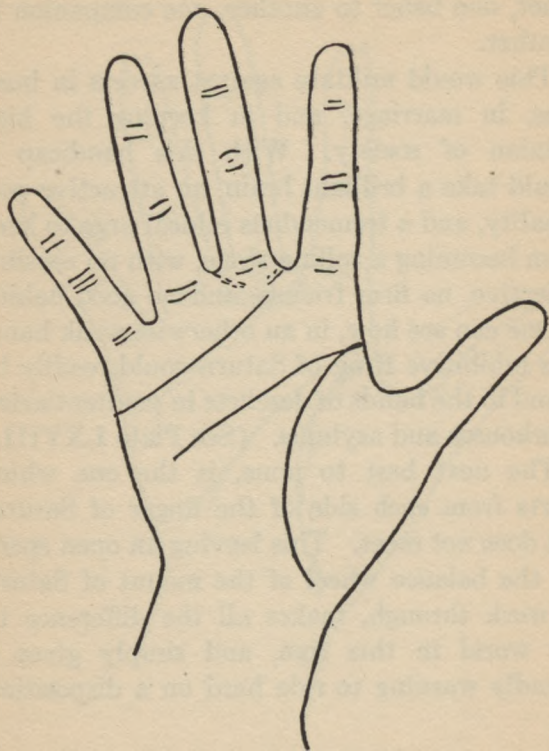


PLATE LXIX

to turn too easily from one thing to another. (See Plate LXIX.)

The Ring of Solomon

THE RING OF SOLOMON is found at the base of the first finger, and generally runs from between the first and second fingers across the mount of Jupiter, ending near the beginning of the Head and Life lines. This is one of the rarest of the lesser lines.

The Solomon Ring, and the Cross Mystique are supposed to be found in the hands of those who are much interested in mystical and occult lore.

These signs are supposed to give their possessors not only a liking for the occult, but a certain skill in its demonstration. Here again one should look at the type of hand to determine whether the subject is a lazy, inaccurate, even wilfully dishonest purveyor of his sensational wares, or a thoughtful, studious delver into the intricacies of this ancient and abstruse science. (See Plate LXX.)

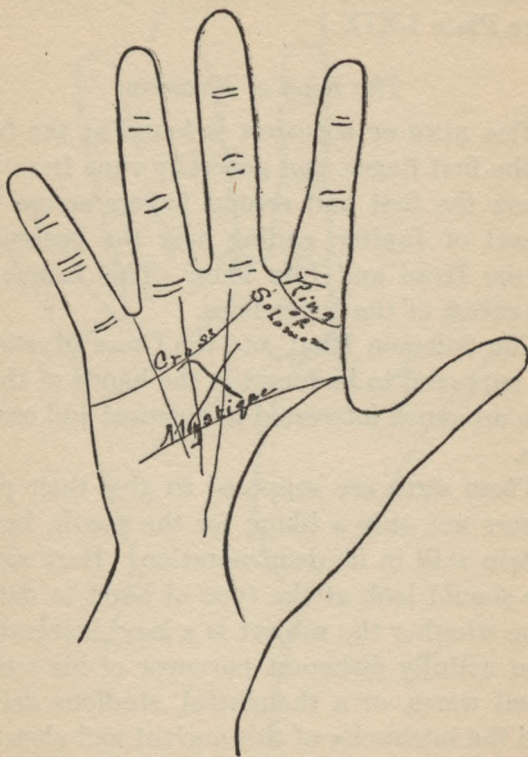


PLATE LXX

The Via Lascivia

No palmistry would be complete without a page on the *Via Lascivia*, although it is very rarely found.

Just as the world has outgrown thumbscrews and chignons, so the *Via Lascivia* is disappearing off the hands of men.

This is also a sister line of the Mercurian line, like the line of Intuition, but this one is short and straight, and rises on the outside of the line of Mercury, next to the percussion, and slants still farther outward towards the edge of the hand. (See Plate LXXI.)

If one of these lines is found, read, not in the old way, the mark of a confirmed sensualist, but correctly, as a sister line to Mercury, strengthening the robustness of health and vitality, and then consult the type of hand very carefully to see how this excess expresses itself.

Should the mount of Jupiter be high, the fingers spatulate with thin third phalanges, the base of the hand thin, not heavy and a good Head line, this subject will wear out this excess energy, and himself, in unremitting toil to gain his ambitious ends, whatever they may be.

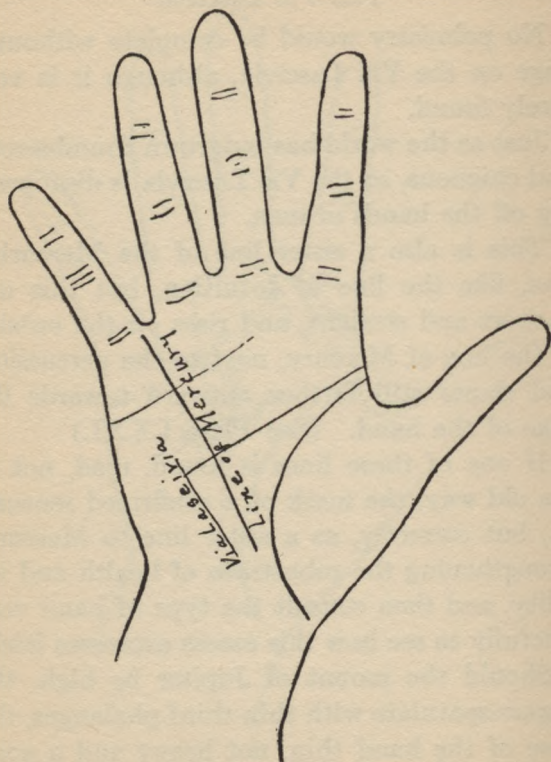


PLATE LXXI

Should the mount of Apollo be high, with a reasonably thin hand the excess will work out in a brilliant public life, as politician, society leader or big business man, all of which takes tremendous effort and phenomenal staying power.

But—if the mount of Venus is high and thick, also the third phalanges of the fingers, and the base of the hands, or a very high mount of Mercury with these same thick hands, *then* the old reading would be very apt to be true.

Travel Lines

TRAVEL LINES are frequently thought to be related to the Rascettes because they rise from the wrist into the mount of Luna. If they are long and deep, a long and enjoyable trip is predicted. And a shorter line—a shorter trip.

If a number of these lines are found on the hand of a subject who has had opportunity to travel very little, he will be found to be a restless person, and very desirous of traveling. Even to buying books on travel, and taking his journeys vicariously.

All short lines or branches rising upward

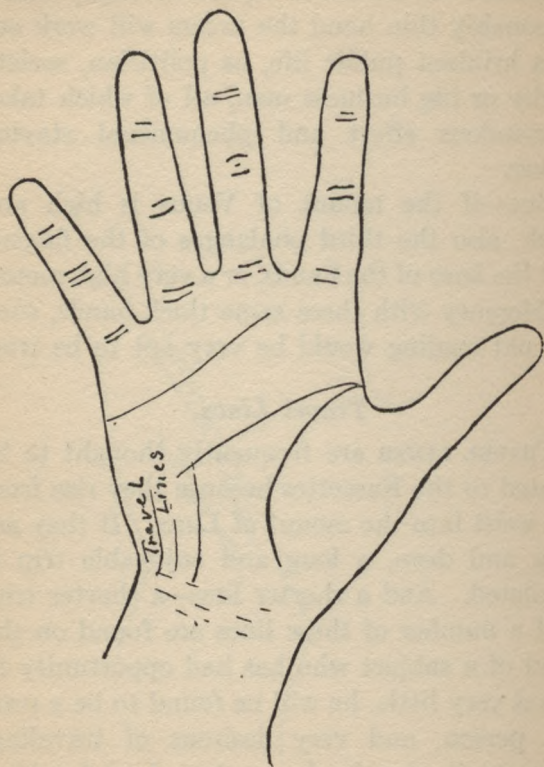


PLATE LXXII

from the Rascettes, or any of the principal lines will always mean an aspiring tendency, with a strong wish to improve themselves in every way.

These people would improve and broaden themselves by travel, whereas others would go and come, and never rise above their selfish, unobservant sordidness.

Some authorities read the small lines cutting the lower part of the mount of Luna, but not rising from the wrist, as dangers, or accidents from animals. (See Plate LXXII.)

Marriage Lines

MARRIAGE LINES are those small horizontal lines on the extreme outside of the hand, between the base of the little finger and the beginning of the Heart line, which run on and sometimes half across the mount of Mercury.

These intriguing little lines should be read very carefully or let severely alone. There are more chances for mistakes in the reading of these lines, small as they are, than in all the large ones.

In the first place, these are lines of Love, not

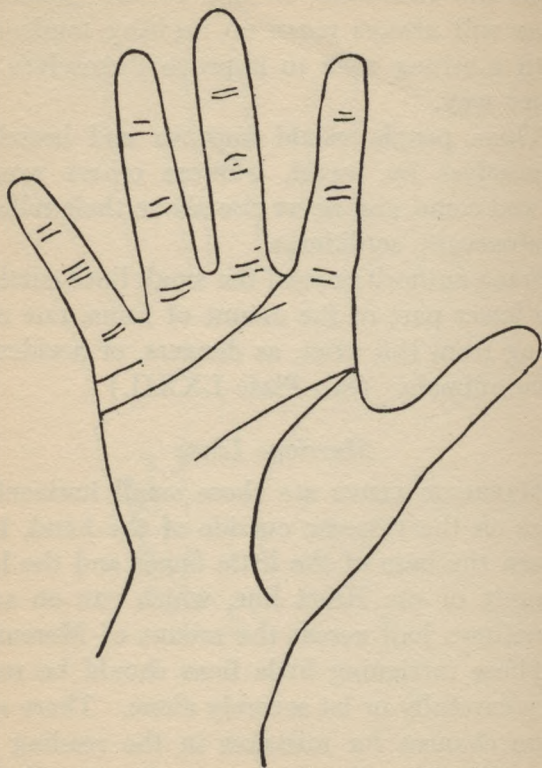


PLATE LXXIII

of Ritual. In other words, Nature puts these lines there, not the most splendid society wedding.

A sweet old maid, with a lost love, and a broken heart, may have a deep marriage line, while a cold-natured society matron with three children may be without any.

When a deep marriage line is found in a hand, that person has had a *grande passion*—a real love which has affected his whole nature seriously. (See Plate LXXIII.)

On the other hand, there are men's—and women's—hands, who have married three times with no deep line whatever on the Mercurian percussion. The space is not often blank, but the best they can do is one or two—or nine or ten—thin, pale, miserable little lines which show quite plainly that their love affairs are very secondary to their own comfort and convenience, and they take marriage in their stride, as a short cut to social position, or a meal ticket.

So, one should read—no lines—a cold nature, indifferent, inclined to be self-centered, if not selfish. One or two very thin, pale lines, much

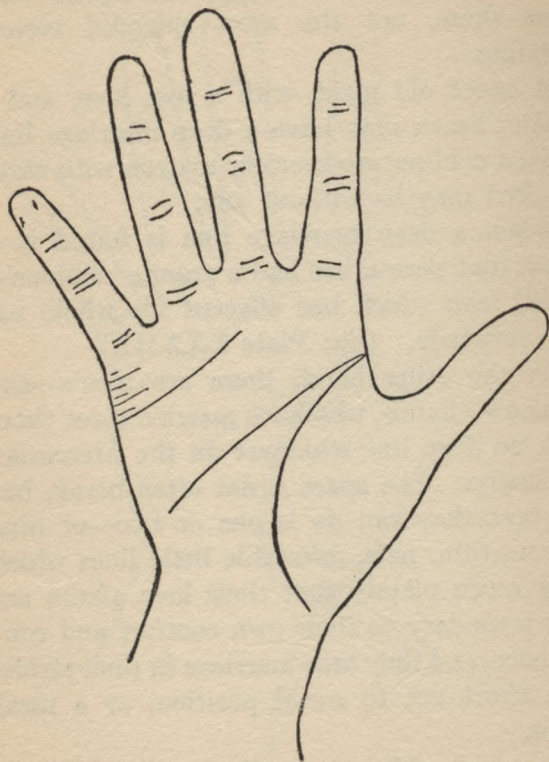


PLATE LXXIV

the same. A number of thin lines, a person of many loves, none of which have any strength, or really affect the subject himself at all deeply.

Either, according to the type of hand, a weak, fickle, irresponsible nature, or a deliberate flirt. One such would enjoy the capture, and even the suffering, of his victims, but would take very good care not to allow anything to disturb him. (See Plate LXXIV.)

On the other hand, there is the strong, deeply-cut line, of a good pink color, signifying the deep, constant, self-sacrificing true love line.

Should this be cut by a cross line, or end in a fork, it used to be read, widowhood, the first by death, the second by divorce. This does not always work out exactly, for, as usual, one must consult the type of hand.

To the constant, affectionate and honorable type, the married partner's fickle and inconstant nature would wound and mar the marriage line as greatly as an accomplished divorce would a colder nature, even though no divorce were ever consummated. (See Plate LXXV.)

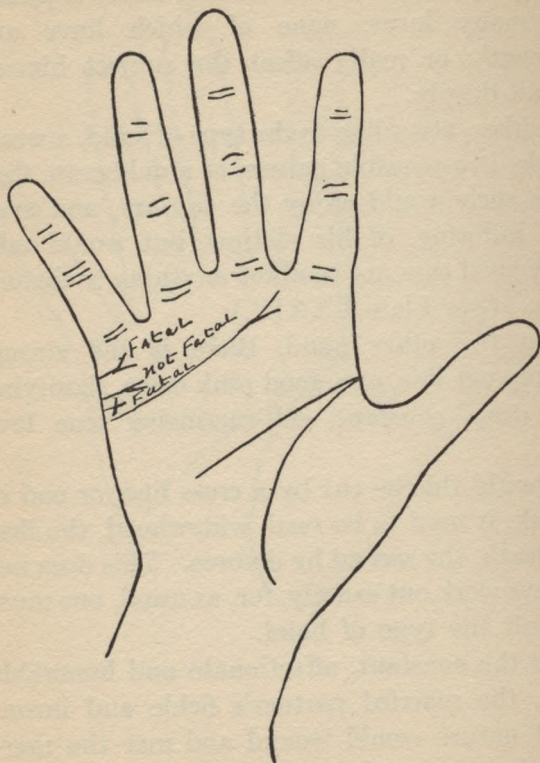


PLATE LXXV

But should the line begin on the outside of the hand, with a fork, that still more strengthens and intensifies this love line, and adds fidelity to constancy, and selfless devotion to ardent love.

It is rather difficult to tell the exact age of one of these love affairs, as the lines for the entire life are contained between the Heart line and the base of the little finger. But taking seventy years as the average life, and beginning at the Heart line for infancy, and counting up to the base of the little finger, one can divide the space roughly into half, or thirty-five years, and the two halves into quarters, and so arrive at the approximate age of the subject at the time of these love affairs. (See Plate LXXVI.)

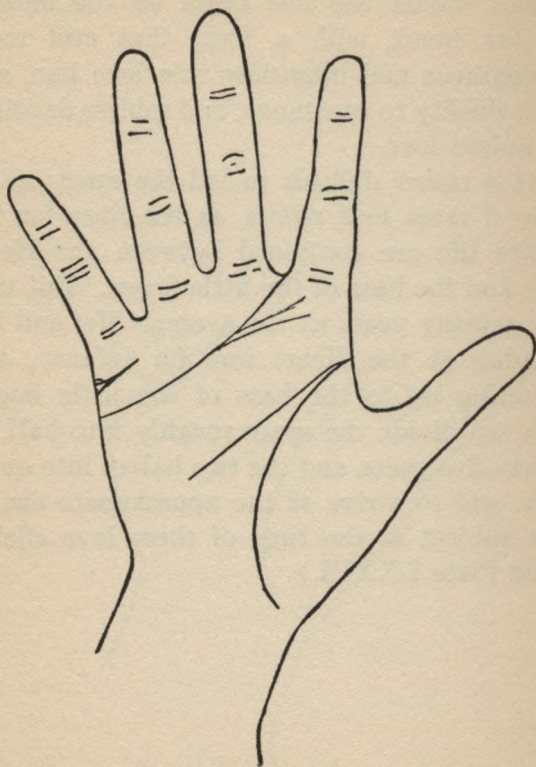


PLATE LXXVI

CHAPTER VIII

AGE TOLD BY THE LINES

THE age of a person can be told by any one of the six principal lines. If one or more of the lines are absent, the age can still be told correctly by any one of the remaining six.

It has always been customary, however, to use the Life line for this and there are a number of very good reasons for so doing.

In the first place the Life line is almost always the longest of all the lines, and so is easier to subdivide into the tiny spaces necessary for the normal seventy years of the average life. Also the Life line very seldom departs from its accustomed path more or less close around the thumb, whereas the Head and Heart lines are apt to mount up or drop down disconcertingly, and the lines of Saturn, Apollo and Mercury are temperamentally erratic, broken and very frequently absent.

One should begin reading the age directly

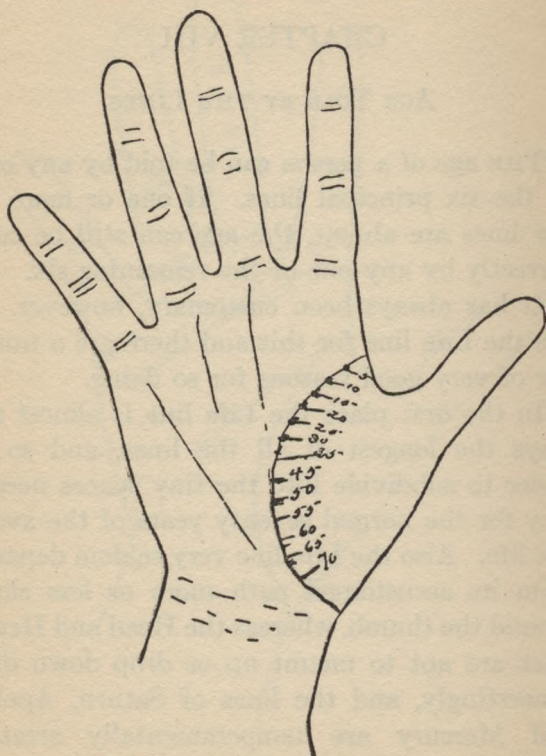


PLATE LXXVII

under the finger of Jupiter, and end as near the wrist as the line extends. Many of our palmists divide this space into fourteen equal parts of five years each. This gives one a very good working basis to go on. (See Plate LXXVII.)

But that is only the first step.

The Head line and the Heart line and the Health line must all be most carefully consulted before one is ready to hazard a statement so important as to prophesy the length or shortness of a human life. And one should pay great attention to the length or shortness of the palm being read.

When one is reading the age on either the Head line or the Heart line to corroborate the date of an event found on the Life line, divide the full width of the palm from the inside edge straight across to the percussion into the fourteen spaces of five years each.

In actual practice, when only an approximate and not particularly accurate age is desired, and one doesn't want to take up too much time, divide the breadth of the palm into halves of thirty-five years each, and then the half that is being read into two each of about seventeen,

and this quarter into two of about eight, and this into two of four each, and it is surprising how nearly one is able to arrive at the correct age. (See Plate LXXVIII.)

In reading age on the lines of Saturn (fate or fortune), Apollo (art), and Mercury (health), one should begin at the wrist, or first bracelet, and read upward to the exact base of the second, third and fourth fingers. At the bracelet one reads one year, and at the base of the finger one reads seventy years of age.

Where the line reaches the Head line in a normal hand, one reads thirty years,—when it reaches the Heart line,—read forty-five years, and between the Heart line and the base of the finger lie the twenty-five years left of a normal life. (See Plate LXXIX.)

When one realizes that science is constantly prolonging life, and that the number of people passing the eighty-year mark, and even reaching the hundred-year mark are constantly increasing, it can't help making one realize what a full and rich period of life that somewhat despised twenty-five, or maybe fifty-five years of life could be.



PLATE LXXVIII

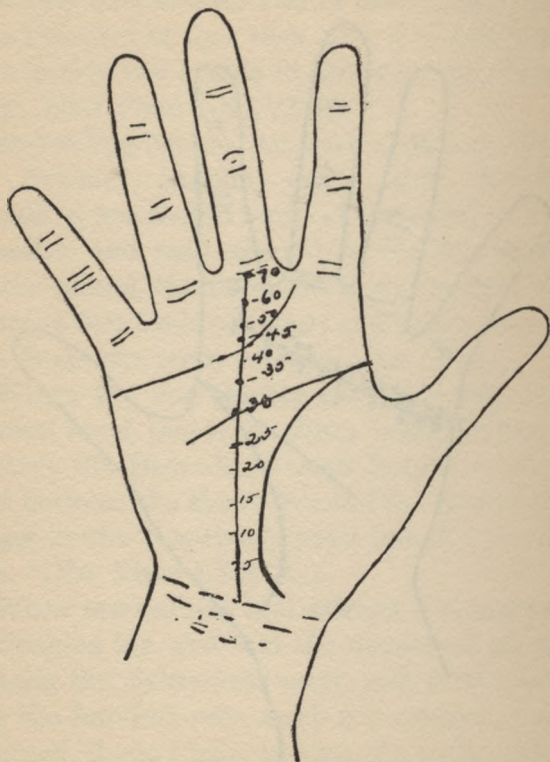


PLATE LXXIX

The rule for reading the age as thirty years where the Fate, Art or Health lines cut through the Head line,—and forty-five where they cut through the Heart line only holds good where these lines are normally placed. If they are too high or too low, or as in some cases, where there is only one line across the palm, the wisest and most accurate way is to measure the whole distance, as one does for the Life line. (See Plate LXXX.)

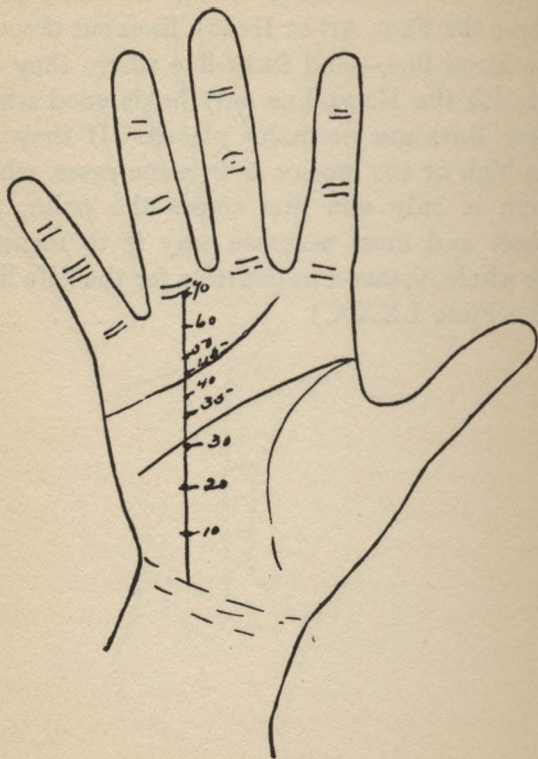


PLATE LXXX

CHAPTER IX

SIGNS IN THE PALMS

THE CROSS, THE ISLAND, THE GRILL OR THE DOT are not considered good, and are read as spoiling the good qualities of that part of the hand on which they are found.

THE CROSS is a bad sign because it is a good line crossed out by another line, or adverse influence.

A hand filled with crosses shows every good impulse, every original conception or creative urge crossed out by cynical, inhibited, lazy or discouraged second thoughts. This makes it a negative hand, with the creative, constructive traits being constantly inhibited by the cynical, destructive or lazy ones.

A large cross is often found on the plain of Mars, right in the middle of the hand, lying between the Head and Heart lines.

This has been called the Cross Mystique, and

has always been read as denoting a love of the occult, and is frequently found on the hands of people who are naturally interested in fortune telling, phrenology, the interpreting of dreams and psychical research.

There is another meaning for this cross as one can readily see by its position on the plain of Mars, the warlike, and the fact that the nice vertical line, or the strengthener of the good trait of the mount is crossed out by another cross line. In other words, the Plain of Mars, the seat of the temper, has the good tempered line crossed out, and therefore one reads—bad temper. (See Plate LXXXI.)

But a cross on the mount of Jupiter is a wonderful thing to have. It is the sign of an extraordinarily happy marriage.

A cross on the mount of Saturn is read either as a love of the mystic, a malign influence in the life to be overcome, or some other misfortune.

A cross on the mount of Apollo means money, and trouble with it.

A cross on Mercury shows business ability so shrewd as to overreach itself.

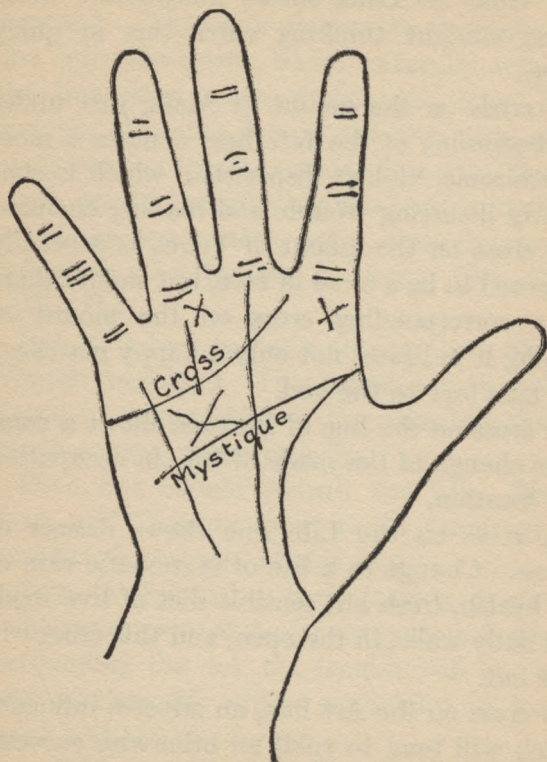


PLATE LXXXI

A cross on Luna shows imaginative delusions; straight thinking cures this in quick order.

A cross on the mount of Mars, just under the beginning of the Life line, denotes a most quarrelsome, violent disposition, which is constantly incurring trouble and making enemies.

A cross on the mount of Venus is generally supposed to be a cross in love, but should there be a corresponding cross on the mount of Apollo, it indicates not only a happy marriage, but true love to the end.

A cross on the line of Fortune shows a complete change of the mode of life, in occupation and location.

A cross on the Life line shows danger of illness. Change to a life of systematic care of the health, fresh air, sensible diet of live foods and daily walks in the open, and this cross will fade out.

A cross on the Art line, an adverse influence which will tend to spoil an otherwise successful artistic hand.

A cross on the line of Health, proceed as if on the Life line.

THE ISLAND is very simple and easy to understand. It is quite plainly the splitting of a line into two parts, which naturally weakens the line very much during the time it is divided. But the fact of the two lines eventually coming together again, shows the trouble which caused the splitting was only temporary, and if the line goes on again, strongly marked and clear, the trouble is over. (See Plate LXXXII.)

But it is bad to have another line cutting through the island. This makes a more serious matter of it, especially if the cross line should end in a cross, a star or a dot.

Then one should consult the Life, Heart, Head, and Mercury lines, at the same age, to see what they record at this spot.

Even in this rather bad marking, however, if the precious square of preservation is found surrounding the dot, the trouble will be overcome and the life will go peacefully on, sometimes with renewed vigor.

An Island on the Life line would therefore show a weakening of the constitution at the point where the line divides, and during the

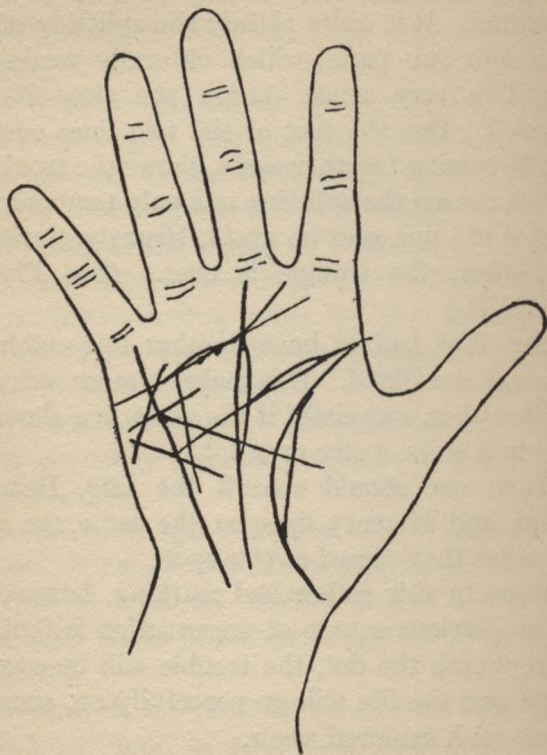


PLATE LXXXII

length of the island, but as soon as the dividing lines meet again the health would be normal once more.

An Island on the Heart line, especially if found under the mount of Apollo, would indicate trouble with the heart for the duration of the island, caused by bad teeth, tonsils, or other pus condition.

Others read this as indigestion affecting the heart, or a love affair.

An Island on the Head line denotes illness with delirium.

An Island on the Fate line shows the interference of outside adverse influences on one's fortune or happiness.

An Island on the Health line, which is also called the Hepatica or liver line, almost invariably shows liver trouble.

An Island on the Marriage line used to be read as a marriage with a relative.

THE GRILLE is also a simple thing to understand. A strong vertical line is a mark of strength wherever it occurs.

But when this single line is replaced by a number of vertical lines, the trait so marked is

greatly weakened, and if these are also crossed by a number of horizontal lines, the poor weakened lines are changed to the opposite of the good trait they should have been.

So a grille on Jupiter would take away its strength of ambition and gift of leadership, and indicate overbearing tyranny and a leaning towards superstition.

A grille on Saturn would greatly augment its melancholy tendencies which would be bound to invite great unhappiness in later life.

A grille on Apollo cuts out its brilliant chance of fame, and leaves only a foolish love of notoriety, and in a flat mount an overweening vanity.

A grille on Mercury indicates a grasping, covetous nature, even to the point of appropriating for themselves that which they desire. And this is covered by a smooth suavity of manner entirely misleading to most people.

A grille on Mars would always indicate violence of some kind. Any one possessing this undesirable marking should keep in mind the fact that the lines in the hands are changing all the time, and that many persons have deliber-

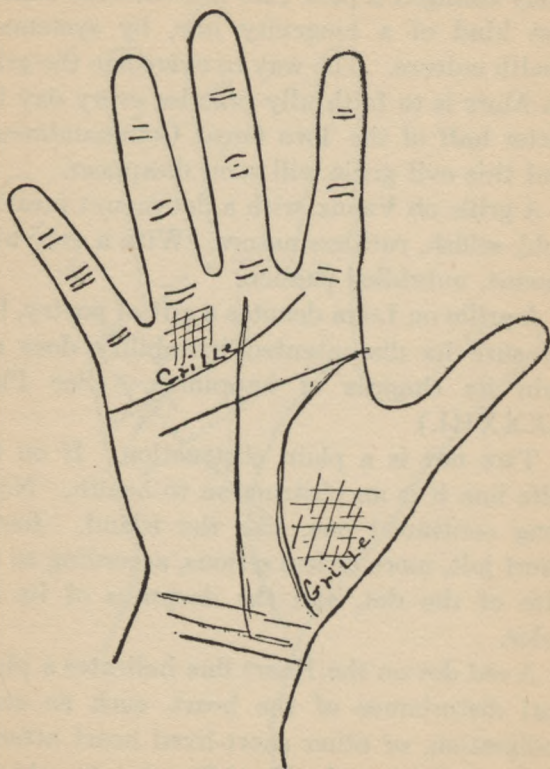


PLATE LXXXIII

ately changed a poor Life line into the healthiest kind of a longevity line, by systematic health culture. The way to overcome the grille on Mars is to faithfully practise every day the latter half of the Two Great Commandments, and this evil grille will soon disappear.

A grille on Venus, with a flat mount means a cold, selfish, ruthless nature. With a very high mount, unbridled passion.

A grille on Luna denotes a gift of poetry, but be sure its discontented irritability does not ruin its chances of happiness. (See Plate LXXXIII.)

THE DOT is a plain obstruction. If on the Life line it is an obstruction to health. Not a long continued one, like the island. Just a short jolt, more or less serious, according to the size of the dot, and the deepness of its red color.

A red dot on the Heart line indicates a physical disturbance of the heart, such as acute indigestion, or other short-lived heart attacks.

White dots on the Head line denote achievements, under Saturn, a business deal, under Apollo, artistic successes, under Mercury, science. (See Plate LXXXIV.)

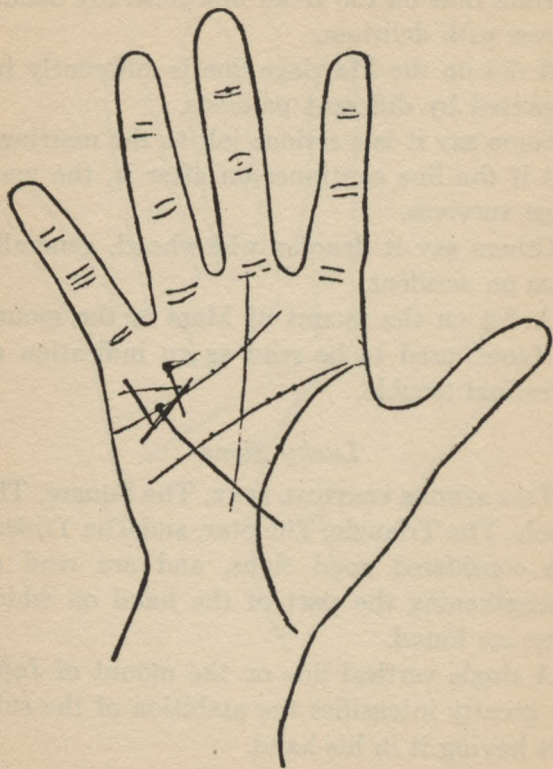


PLATE LXXXIV

Dark dots on the Head line generally denote illness with delirium.

A dot on the Marriage line is differently interpreted by different palmists.

Some say it is a serious jolt to the marriage, but if the line continues on after it, the marriage survives.

Others say it denotes widowhood, generally from an accident.

A dot on the mount of Mars or the mount of Luna, used to be read as an indication of intestinal trouble.

Lucky Signs

THE SINGLE VERTICAL LINE, The Square, The Circle, The Triangle, The Star, and The Trident are considered good signs, and are read as strengthening the part of the hand on which they are found.

A single vertical line on the mount of Jupiter greatly intensifies the ambition of the subject having it in his hand.

On a highly developed, well-rounded mount, it adds really remarkable leadership to an already good leader's hand. (See Plate LXXXV.)

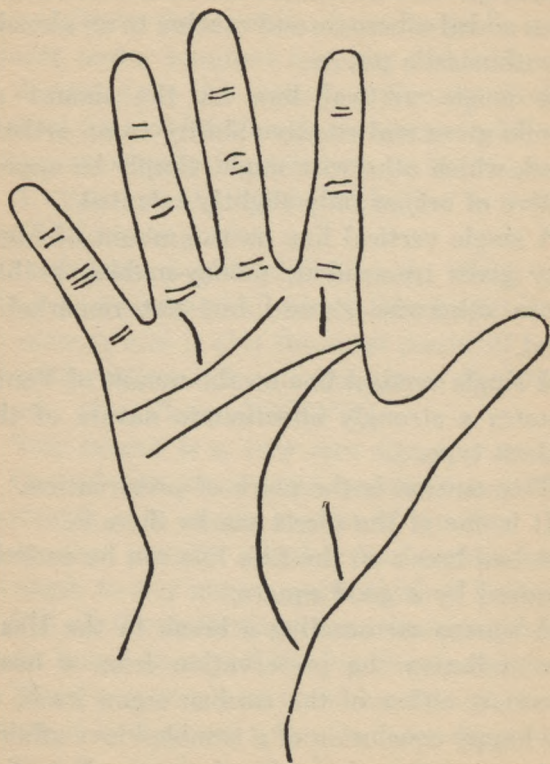


PLATE LXXXV

A single vertical line on the mount of Saturn gives added soberness and caution to an already unenthusiastic nature.

A single vertical line on the mount of Apollo gives real creative ability to an artistic hand, which otherwise might simply be appreciative of art, or only slightly talented.

A single vertical line on the mount of Mercury gives tremendous money-making ability to an otherwise shrewd but not remarkable hand.

A single vertical line on the mount of Venus denotes a strongly affectionate nature of the highest type.

THE SQUARE is the mark of preservation.

It is one of the nicest marks there is.

A bad break on the Life line can be entirely repaired by a good square.

A square surrounding a break in the Heart line indicates the preservation from a heart affection, either of the cardiac organ itself, or the happy conclusion of a troubled love affair.

A square covering a break on the Fate line is a wonderful comfort in a business smash, as it indicates a complete recovery of fortune.

A square surrounding a break on the Health line indicates preservation from danger in some illness, and a complete recovery of health.

A square on the mount of Venus indicates a great love which though threatened with disaster, eventually is preserved to happiness.

A square on the mount of Jupiter is a wonderful thing to possess.

It denotes a gift of leadership which will carry its owner and all who follow his leadings, to success, and is also the most powerful mark of preservation from all dangers in the whole hand. (See Plate LXXXVI.)

THE CIRCLE is a very rare sign.

One of our most noted palmists says it is favorable only on the mount of Apollo.

Another equally noted writer says it gives strength to any mount upon which it is found.

But all the authorities seem to agree that a circle found on any of the big lines is not good.

There are two places noted by the authorities where it is supposed to be the most dangerous.

One is a circle on the line of Life.

In this position it is thought to denote danger to the eyes, and if a very strong, well-

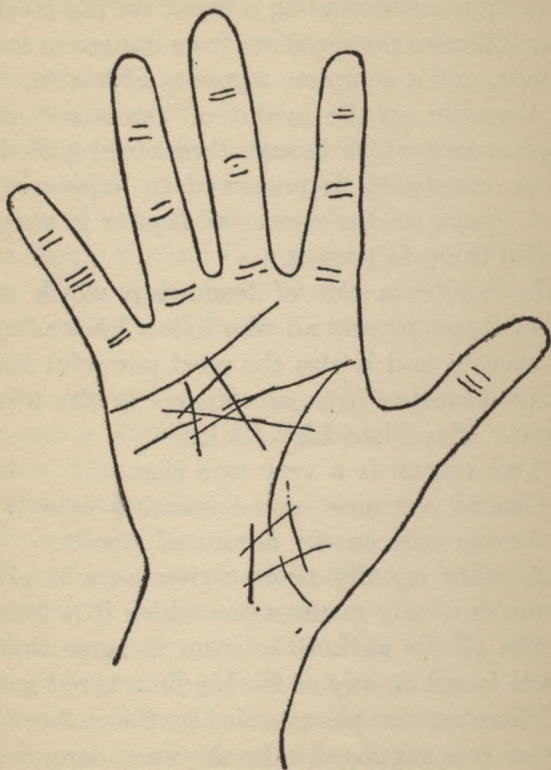


PLATE LXXXVI

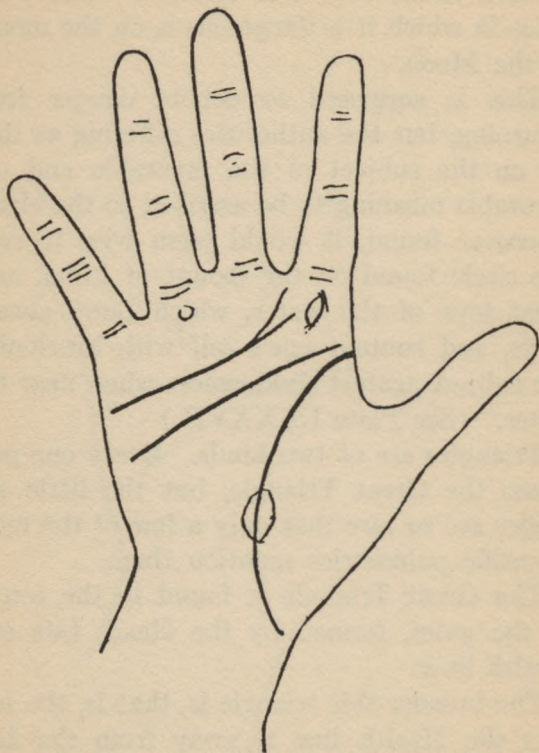


PLATE LXXXVII

defined circle, even loss of sight. The other place in which it is dangerous is on the mount of the Moon.

This is supposed to denote danger from drowning, but the authorities differing as they do on the subject of the favorable and unfavorable meaning to be ascribed to the circle, wherever found, it would seem wise to read the circle found on the mount of Luna, as a great love of the water, which Luna always gives, and content one's self with cautioning the subject against recklessness when near the water. (See Plate LXXXVII.)

Triangles are of two kinds. Every one possesses the Great Triangle, but the little triangles are so rare that only a few of the more scientific palmistries mention them.

The Great Triangle is found in the center of the palm, formed by the Head, Life and Health lines.

The broader this triangle is, that is, the farther the Health line is away from the Life line, the broader the nature, the better the health and the wider the life.

An acute angle where the Head line and the

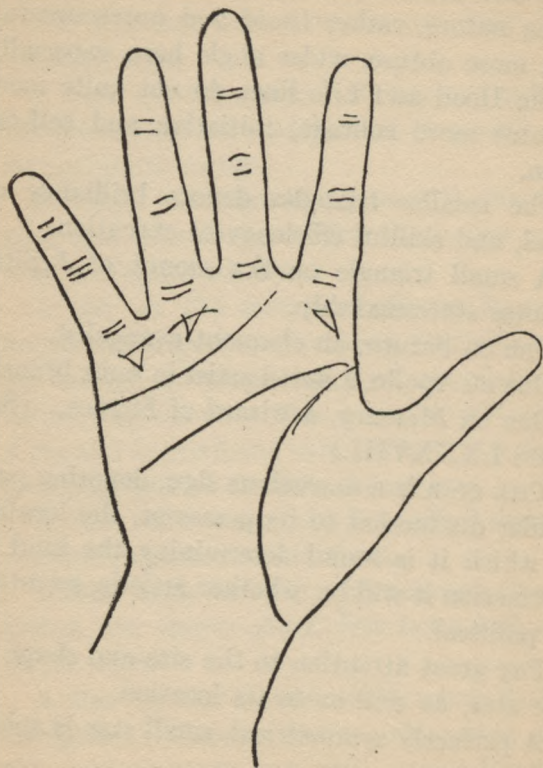


PLATE LXXXVIII

Life line meet would indicate a sensitive, retiring nature, rather timid and unresourceful.

A more obtuse, wider angle here, especially if the Head and Life lines do not quite meet denotes more courage, initiative and self-esteem.

The smaller triangles denote brilliancy of mind, and skillful efficiency of execution.

A small triangle on the mount of Jupiter denotes statesmanship.

One on Saturn, an eloquent evangelist.

One on Apollo, a noted artist in some branch.

One on Mercury, a wizard of finance. (See Plate LXXXVIII.)

THE STAR is a marvelous sign, denoting particular distinction to its possessor, the locality in which it is found determining the kind of distinction it will be, whether artistic, scientific or political.

Pay great attention to the size and shape of the star, as well as to its location.

A perfectly symmetrical, small star is splendid.

But a large, crooked, unsymmetrical, broken one is, quite logically, an inharmonious explosion.

Such a star would indicate that its possessor would win distinction, maybe notoriety, in an unhappy way.

A star on the mount of Jupiter indicates ambition satisfied and honors showered upon its fortunate owner.

A happy marriage also goes with this lucky sign, and uninterrupted fortune to the end of this distinguished life.

A star on the mount of Saturn is an unhappy distinction, emphasizing the traits of this too sober, too suspicious, too unsociable, too melancholy mount. But even on this mount, if the star is small and very perfect, this distinction may not be entirely unhappy.

A star on the mount of Apollo brings distinction in some branch of art.

Unlike some artistic achievement, this star brings not empty glory, but fame and riches in its train.

A star on the mount of Mercury indicates exceptional business ability, eloquence, scientific achievements, and with a good Head line, and a good mount of Luna, a successful author.

A star on the mount of Luna, gives distinc-

tion in literary pursuits, and in any other profession which requires imagination and vision, such as advertising, reporting, authorship, and editorial work.

A star on the mount of Venus gives great success in love. (See Plate LXXXIX.)

THE TRIDENT is so rare that it isn't even mentioned in some of the palmistries.

It is a most fortunate sign.

It is always found holding its three prongs valiantly upreared, frequently on the upper end of the lines of Saturn, Apollo, or Mercury, each one of which it strengthens tremendously in its best traits.

A trident on the end of the Fate line on the mount of Saturn indicates money and good fortune increasing to the very end of life.

A trident on the upper end of the Art line, on the mount of Apollo denotes extreme skill in technique, fame and riches.

A trident on the upper end of the line of Mercury would give a perfect genius for business of the highest type, strongly mixed with philanthropy, and added to it fame and high repute.

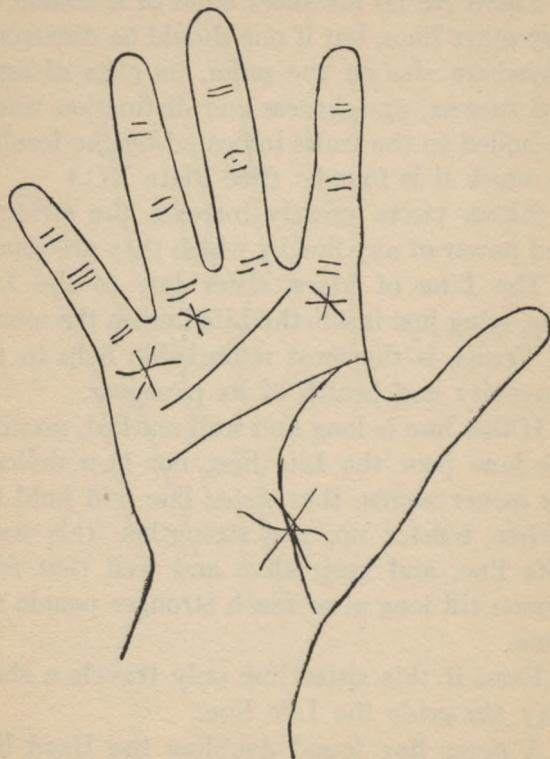


PLATE LXXXIX

There are no instances cited of a trident on any other lines, but if one should be discovered anywhere else on the palm, its gifts of especial success, uprightness and distinction would be added to the traits indicated by the locality in which it is found. (See Plate XC.)

SISTER LINES greatly increase the strength and power of any line by which they are found.

The Line of Mars, sister line to the Life line, lying just inside the Life line on the mount of Venus, is the most remarkable help to the longevity and health of its possessor.

If this line is long and well marked, no matter how poor the Life line, nor how delicate its owner seems, that sister line will hold together, bolster up, and strengthen this weak Life line, and keep alive and well that frail person till long after much stronger people are gone.

Even if this sister line only travels a short way alongside the Life line.

A sister line found doubling the Head line is read severally as a great fortune made by the extra mentality of the subject, or as a fortune inherited, or as a life with two distinct inter-

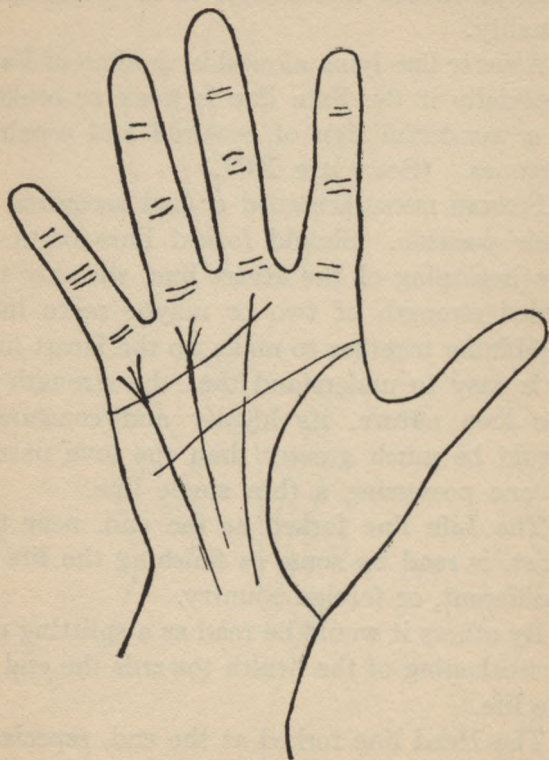


PLATE XC

ests, profession and hobby, or as a dual personality.

A sister line lying alongside the line of Fate, especially if the Fate line is weak or broken, is a wonderful sign of renewed and repaired fortunes. (See Plate XCI.)

FORKED LINES are good or bad according to their position. Should forked lines occur at the beginning of the Heart line, showing the added strength of two or maybe more lines combining together to make up the Heart line, it is easy to understand that the strength of the love nature, its loyalty and constancy, would be much greater than the love nature of one possessing a thin single line.

The Life line forked at the end, near the wrist, is read by some as finishing the life in a different, or foreign country.

By others it would be read as a splitting up, or weakening of the health towards the end of the life.

The Head line forked at the end, especially if the fork be even, is a very good sign.

A Head line running straight across the hand signifies a good common sense and practicality,

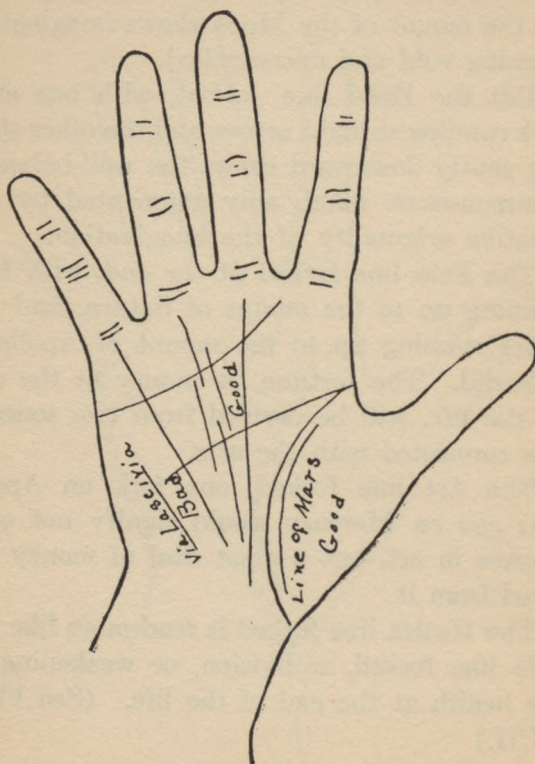


PLATE XCI

whereas a head line running too abruptly down on the mount of the Moon shows imagination running wild and uncontrolled.

But the Head line, forked, with one even fork running straight across, and the other sloping gently downward shows the well-balanced common-sense hand, ably augmented by the creative originality of the imagination.

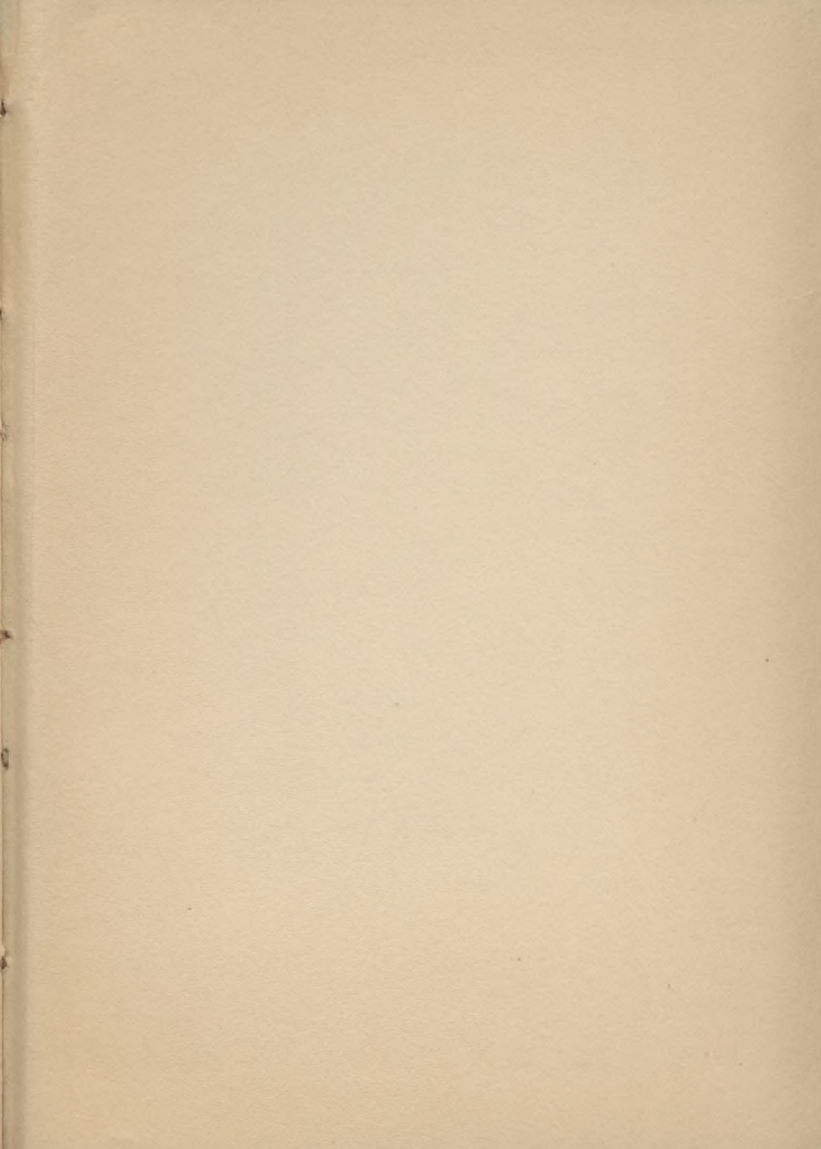
The Fate line forked at the end, with fork running up to the mount of Saturn, and the other running up to the mount of Apollo is splendid. The fortune, or money at the end of the life, will be derived from two sources, one connected with the arts.

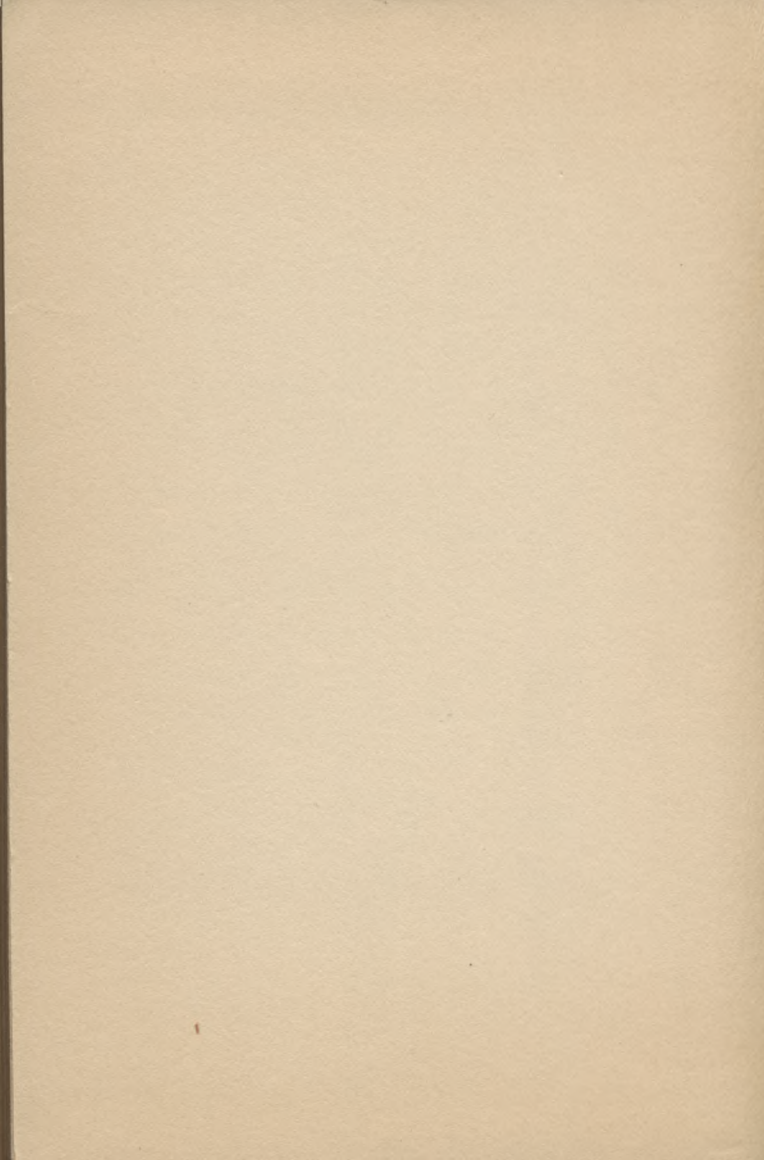
The Art line forked, one fork on Apollo and one on Mercury would signify not only success in art, but a great deal of money derived from it.

The Health line forked is read more like the Life line forked, a division, or weakening of the health at the end of the life. (See Plate XCII.)



PLATE XCII





DATE DUE

DE 3 '91

AG 26 '92

NOV 0 '92

12/27/2005

NORWICH UNIVERSITY LIBRARY



0 00 09 0103285 4

X

133.6 S559p

Shoemaker, Mabel
McGeorge, 1874-
Palmistry /

1930.

